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LITERATURE.

Annals of Winchcombe and Sudeley. By Emma Dent. 4to. (London: John Murray, 1877.)

THE restoration of Sudeley Castle is a work of the present reign. When her Majesty came to the throne the castle was a group of picturesque ruins which could not be explored without danger, and the little church which contains the grave of Queen Katharine Parr was roofless and desecrated. No part of the buildings was habitable except some dilapidated chambers on the north side, which were occupied as the village public-house under the sign of the Castle Arms. The site had been purchased in 1810 by the Duke of Buckingham, who took pride in possessing the castle of the Barons Chandos of Sudeley. But he took so little pains to preserve what remained of it, that the tenant was suffered to use it as a quarry from which he supplied the neighbourhood with timber, lead, and stone. This deplorable state of things continued until 1837, when so many of the Duke's estates were brought to the hammer. But the downfall of its noble owner proved the salvation of the castle, for it was purchased by the brothers Dent, the well-known glovers at Worcester, who had acquired some years before the adjoining estate. These two gentlemen took an enthusiastic interest in archaeological pursuits, and had ample means at their disposal. It was therefore a labour of love to rescue this historic castle from its degradation, and to restore it in its ancient splendour; and, as neither money nor labour was spared, it soon became one of the most picturesque and comfortable residences in the south of England. They took especial pains to preserve the historical associations of the place by filling it with antique furniture and pictures in character with the fabric, and their efforts in this direction have been continued by their nephew, who inherited their tastes as well as their property, and is the present owner of the castle. His wife has now crowned the work by compiling *The Annals of Winchcombe and Sudeley* in the costly volume lying before me.

It is so rare a privilege to be the owner and occupier of a real mediæval castle which is ennobled by the memories and traditions of four centuries, and is fitted with all the requirements of modern luxury, that no one can wonder at the pride and pleasure which the fortunate possessors of such a home must feel when they are in great measure the creators of the scene of beauty around them. None of their predecessors ever enjoyed such a delightful combination

of the charms of novelty and antiquity, for, as Mrs. Dent triumphantly asks on the closing page of her book, "Who among them all have had the pleasure and the privilege of building up the waste places, and seeing life and beauty creep like sunshine once more over her crumbling and fallen walls?" *Si sic omnia!* will be the exclamation of the reader who has been beguiled by the beauty of the type and illustrations into plodding through the text of this magnificent volume, which is a noble specimen of what the printer and engraver can produce at the bidding of a generous employer. The type and paper are positively a luxury to the eye, and every other page is embellished with woodcuts of the finest execution. The artist has faithfully reproduced all the choicest articles of the Sudeley collections, and a series of historical portraits have been engraved expressly for the book. Nor are the illustrations confined to the castle and its treasures, for illuminated manuscripts in the British Museum, and the remains of antiquity in Gloucestershire—Roman, Saxon, and mediæval—are all profusely represented. Nothing is missing except a larger view of the restored castle, which is imperfectly seen in the exquisite vignette on the title-page. Altogether it is a beautiful book, and will be pronounced worthy of the castle by everyone except those who read the letterpress. This exception is most provoking, for the story of the mitred Abbey of Winchcombe and of the ancient lords of Sudeley is full of interest, and it is deplorable that so grand an opportunity of telling it should be so completely thrown away. Mere mistakes of detail might be excused, although they are grave and frequent, for historical genealogy is a field of knowledge which has hitherto only been cultivated in patches, and the true story of the lords of Sudeley could not be ascertained without a greater amount of original research than could reasonably be expected from a lady. But the services of a professional antiquary might have been procured as easily as those of engravers, and such assistance would have enabled her to turn to good account the resources of the Sudeley library which she enumerates in the preface; whereas the abundance of materials became a positive drawback when they were indiscriminately used without regard to the laws of historical evidence. Lord Lytton's novels, Mr. Lysons's lectures, the *Anglo-Saxon Chronicle*, Speed's *History of England*, and *Domesday Book* are all treated as authorities of equal value, and form the groundwork of a narrative which defies description and criticism. But Mrs. Dent shall speak for herself so far as space will allow:—

"The popular idea of our British ancestors is ordinarily taken from the account which Caesar gives of them in his Gallic War, but this is inaccurate, as might be expected from his small opportunities of observation."

"The Druids, in their religious ceremonies, made use of the mistletoe when found growing on the oak; the mistletoe was called 'All Heale' (hence our word healthy and 'the healing art')."

Those who have mastered this derivation of "health" from the mistletoe will not be surprised to hear that

"Our Humblebee Wood, in the parish of Charl-

ton Abbots, carries with its name ideas of solar superstition; in Belas we recognise Bel or Baal, and in Hamley we have 'a place of Ham, solar heat, the sun.'"

Winchcombe is not mentioned in authentic history until 787, when King Offa founded there the Nunnery which was superseded in 798 by Kenulf's foundation of the Abbey. But the silence of contemporary records was supplied 600 years afterwards by the *Golden Legend*, from which Mrs. Dent learns that "Winchcombe was at that period the chief city of all the counties comprised in Mercia," and we have the following astounding description of the city, as it appeared when the Archbishops invited Kenulf to invade Kent.

"As at that time Winchcombe was in the zenith of her power and magnificence, it is very much to be regretted that no faithful record tells us of all the illustrious personages who must in those stirring times have enlivened this ancient town with their presence. It is not easy now, as we saunter through its quiet streets, to realise that there, on one hand, stood a Mercian palace, fitting residence of kings and queens, and on the other an abbey, stately and worthy of those religious times when even the workman laboured as much for devotion as for profit. Nor is it easy to change the quiet scene of to-day, with its few unpicturesque passers-by, to that of soldiers hurrying to and fro; the coming and departure of the king; grand religious ceremonies; monks in their Benedictine robes ever and anon gliding on through the abbey gates on errands of mercy to the poor or suffering. Supposing Winchcombe to have been the scene of the conference, great must have been the excitement when the two dignitaries of the Church arrived," &c.

To appreciate this marvellous feat of imagination it must be remembered that the conquest of Kent took place in the year before the foundation of Winchcombe Abbey; and that the sole ground for supposing that the Archbishops found Kenulf at Winchcombe is the hypothesis that this was the capital of the kingdom which contained the cities of Gloucester and Lincoln. Some amends, however, are made to Gloucester by the suggestion (at p. 18), as of a fact beyond reasonable doubt, that St. Paul the Apostle was residing and preaching there, "when Aulus Plautius was vice-emperor" (*sic*). The tale of St. Kenelm's murder by his sister, as told by Speed, is with Mrs. Dent as authentic as the death of Edward II.; for she gravely tells us that, although it is suggested that the wicked Quenrida "assumed the habit of a nun to expiate the murder of her brother, we may more probably suppose she died 'when her eyes fell out' from the shock on finding that her crime had been so miraculously discovered." But the force of absurdity can go still further. Two stone coffins were found in 1815, one of which contained a long-bladed knife; and we are actually expected to believe that "the larger coffin was Kenulf's and the smaller Kenelm's;" because, forsooth, Speed says "that Kenelm was interred near his father," and no two coffins except these were found near together; and "it is possible the murderer left the knife with the body."

Sudeley is the subject of a series of similar blunders from the same source, for it is quoted from Speed that "King Ethelred granted it to his daughter the Countess

Goda, whose husband Walter (?) of Mantes held it in right of the king." We know from Domesday that it formed part of the provision which Edward the Confessor made for his French nephew, Ralph the Timid, Earl of Hereford, on whose death in 1057 his earldom was bestowed on Harold son of Godwin, while his estates descended to his infant son Harold, who was the ward of Queen Edith at the time of the Conquest. It is therefore a complete misapprehension of the history of the period to say that "Harold son of Ralph found it prudent to relinquish the earldom of Hereford to the Conqueror's friend Fitz-Osborne." And again that

"William introduced from Normandy the custom of making estates hereditary, and the law of primogeniture. As Sudeley descended from father to son, we may consider it another proof of their sympathy and interest lying on the Norman side."

The heir of Sudeley was protected at the Conquest by his youth, and afterwards by his obscurity, so that Domesday found him in possession of the bulk of his patrimony. His connexion with Queen Matilda recommended him to Henry I., who gave him the castle of Ewyas, still called Ewyas-Harold. He was thenceforth known as Harold de Ewyas, and had five sons, who joined him in the foundation of Ewyas Priory. His eldest son, Robert de Ewyas, continued the line, which expired in an heiress in the reign of King John; but his third son enjoyed by his father's grant the lordship of Sudeley, and built a castle there in the reign of Stephen. He took his name, after the fashion of those times, from his barony, and was the first who bore the title of De Sudeley. His heirs flourished at Sudeley until the reign of Edward III., when John, Lord Sudeley, died without issue in the Spanish expedition of the Black Prince. His sister Joan had been the second wife of Lord Boteler of Wemme, and her son Thomas, who was then a boy of twelve, succeeded to his uncle's barony of Sudeley. He assumed the arms of Sudeley with the inheritance, not for the absurd reason "that his family thought so highly of his maternal descent," but because he was sole heir of the Sudeleys and was only a landless cadet of the Botelers. His second son and eventual heir Ralph was Lord Treasurer of England to Henry VI., and built the existing castle at Sudeley *ex spoliis Gallorum*. His two sons died in his lifetime, and the widow of the second son was the Lady Eleanor Boteler, who is said to have married clandestinely Edward IV., and is miscalled by Mrs. Dent, "the widowed daughter-in-law of James Butler, Earl of Wiltshire." This connexion did not help Lord Sudeley when Edward IV. obtained the throne, for he was thrown into prison, and was compelled to surrender his castle to the king. Richard III., "Jasper Earl of Pembroke," and Lord Admiral Seymour were successively Lords of Sudeley by grants from the crown; and the brief tenancy of Lord Seymour was marked by the death of his wife, Queen Katharine Parr, who lies buried in the restored chapel under a stately altar-tomb erected by the pious care of Mr. Dent. *Plus potuit fama virtutis apud*

alienos, quam sanguinis proximitas apud suos. On Lord Seymour's attainder the castle reverted to the crown, and was granted in 1554 by Queen Mary to Sir John Brydges, Lieutenant of the Tower, whom she created Baron Chandos of Sudeley. The castle was besieged and taken by the Parliamentary forces in 1644, and was dismantled in 1649; but the Lord Chandos of that time had no son, and his widow carried Sudeley to her second husband, George Pitt, with whose descendants it remained until 1810. It is notorious that Sir Egerton Brydges was not the son but the brother of the unsuccessful claimant of the barony of Chandos in 1803. It may be some consolation to those readers who have no castles to restore, that such restorations can be executed by those who are unable to describe them.

EDMOND CHESTER WATERS.

THE CHRISTIANS OF ST. THOMAS.

Die Kirche der Thomaschristen. Ein Beitrag zur Geschichte der Orientalischen. Von Dr. Germann, Pfarrer in Grosshochberg (Sachsen-Meiningen). Mit einer Karte und fünf Holzschnitten. (Gütersloh, 1877.)

PROBABLY no other Christian community on the face of the earth, so small as the little Church of the so-called "Christians of St. Thomas" on the Malabar coast, has so long or varied a history. In the dim and uncertain records of the earliest Christianity, we find that the Apostle Thomas visited India and there founded a Church. At the Council of Nicaea one John subscribed as "Bishop of Persia and Greater India." Cosmas Indicopleustes, in the sixth century, tells us that "in the Malabar country, where pepper grows, there are Christians, and in Calliana (as they call it) there is a bishop, who comes from Persia, where he is consecrated." The *Saxon Chronicle* relates, A.D. 883, "This year Marinus the Pope sent 'lignum Domini' to King Alfred; and that same year Sigehelm and Athelstan carried to Rome the alms which the king had vowed to send thither, and also to India, to St. Thomas and St. Bartholomew." Marco Polo in the thirteenth century visited the spot on which St. Thomas the Apostle was said to have suffered martyrdom, and relates that his tomb was visited by pilgrims from all parts, "especially from the pepper-coast of Malabar." When Vasco de Gama reached India in the beginning of the sixteenth century, he found there a body of Christians, holding a form of faith which was not that of the Roman Church, and which they believed to have been handed down to them from a very remote antiquity. This little community has been at different times under the dominion of native princes, of the Portuguese, the Dutch, and the English; it has been brought into contact with Hinduism, Buddhism, Judaism, and Mohammedanism; among Christians, with Nestorians, Jacobites, Roman Catholics, and Protestants. It has been torn by internal dissensions and fought over by external powers, and amid all these changes and chances it has maintained certain characteristics of its own with very great tenacity.

Of this remarkable community Dr. Germann, already favourably known as an historian of missionary enterprise by his lives of J. P. Fabricius, Ziegenbalg, Plütschau, and Schwartz, has written a very complete history, extending from the somewhat mythical preaching of St. Thomas on the Malabar coast, to the very solid fact of the appearance of Mar Ignatius, patriarch of Antioch (who claims jurisdiction over these Christians) at the Brighton Congress, in 1874—a congress which, by the way, Dr. Germann wrongly supposes to be an official meeting ("amtliche Versammlung") of the English Church. His 792 pages are not too much for the subject, for though the events are, of course, on a small scale, they present the continuity and variety which give interest to this kind of writing. The narrative is clear and interesting, and supported by authorities of all kinds, from the "Acta S. Thomae" to the "London Guardian," October 14, 1874." With the English sources of information on this subject, which are numerous, Dr. Germann is well acquainted. We do not observe, indeed, that he quotes or refers to Captain Swanston's paper in the *Journal of the Royal Asiatic Society* for 1834, but as he has used Mr. Broadley Howard's *Christians of St. Thomas and their Liturgies*, the historical portion of which is taken from Captain Swanston, the omission is of no practical importance. It would have been an advantage to him, in that portion of the work which relates to Marco Polo's visit, to have had access to Colonel Yule's admirable edition of that traveller.

Dr. Germann does not appear to be a vehement partisan of any of the parties which have fought, and still fight, over the ancient Church of the Malabar Christians; and he generally shows good judgment in the use of his materials. He is, we think, somewhat too ready to credit the legend of the preaching of the Apostle Thomas on the spot where his tomb is still shown, and his treatment of the subject is an instance of a very common fallacy: he attempts to extract the historical residuum from documents which are on the face of them full of inventions, and may very well be pure and simple fictions. Certainly, a particular circumstance seems to have given a certain solidity to the apocryphal narratives. In these a certain king Gundaphorus was introduced, who was long thought to have no real existence. Within the last thirty or forty years, however, coins have been discovered bearing such names as Undopherres (A.D. 40) and Gondopherres or Gondophares (A.D. 55); whether these names designate one or two persons is doubtful. But, in fact, such a discovery scarcely gives any credibility to narratives evidently for the greater part incredible. Nothing is more common than for writers of fiction to introduce real persons into their compositions, and they of course introduce those with whom the imaginary hero might by some possibility have been brought into contact. What the discovery of the coins really proves is, that the writer of the *Acta Pilati* knew the name of an actual king in India in the first century.

S. CHEETHAM.

Across Central America. By J. W. Boddam-Whetham. (London: Hurst & Blackett, 1877.)

THIS very pleasant book of travel gives a good general sketch of a country which is as full of interest to the lover of nature as to the antiquary, and which has hitherto been but seldom visited or described.

From the port of San José on the Pacific, the author takes us up with him to the earthquake-haunted city of Guatemala, behind which three towering volcanoes rise sharp and distinct against the sky. Hence several trips are made east, west, and south, over the plateau, up into cool highlands growing wheat and oats, and down into warm valleys with maize-fields and orange-groves, as far as the borders of Honduras and San Salvador. Material is gathered here for a useful chapter on the present state of the coffee-culture in Guatemala, and the advantages and disadvantages attending it. Among the former may be reckoned the pleasant climate of the plateaus, between two thousand and four thousand feet above the sea, on which the coffee succeeds best, and the absence hitherto of disease in the plants. All the conditions for good crops are favourable; buyers and sellers are contented to leave matters as they are, and "by a little judicious misrepresentation to too inquisitive strangers, to keep the trade in their own hands with as little competition as possible." The disadvantages may be summed up in the want of good roads and the liability to lose labourers at a moment's notice, in the event of their being required for military service.

The interest of the journey, however, centres in the visits to some of the mysterious ruins—the evidences of ancient Indian civilisation—which are scattered so profusely over this part of the American isthmus: such as the "sculptured Stonehenge" of Copan, with its huge floridly-carved monoliths and hieroglyphic inscriptions, and the remains of the regal city of Quiché.

Afterwards by an Indian path over the mountains, and through the dense wet forests of the Atlantic slope, where the only signs of human habitation are the marks of camp-fires of the nomad tribe of the Lancandones, the traveller guides us to the Rio de la Pasion, a canoe voyage on which brings us to within a few leagues of the once mysterious lake of Peten, still almost unknown even in the capital of Guatemala. On an islet in this romantically secluded lake, girt about with forest whose deep green forms a fine setting to the clear sky-blue of the water, stands the little town of Flores, interesting also in its ancient remains, and inhabited by a strictly nautical population of about two thousand, whose knowledge of the outer world is limited to a circuit of a few leagues of the surrounding woods.

A journey of six days northward through the forest from Peten is next made to the village of Teniosque, where the Rio de la Pasion, after winding through the solitudes of the Lancandone forests, descends from the plateau in a series of rapids, and takes the name of the Usumacinta or Sacred Ape. Leaving Guatemalan territory now for

Mexican, and the forest for savanna, a long ride takes us to the ruins of Palenque, another strange collection of pyramidal structures built on vast artificial terraces, and covered with enigmatical bas-reliefs—ruins which were in the same condition when Cortez conquered Mexico, and to which dim Mexican traditions point as the capital of an ancient theocratic State. By a canoe voyage down the Usumacinta the crossing is completed down to the coast lagoons of the Gulf of Mexico at Carmen.

If Mr. Whetham has not any speciality to advance, or new discoveries to tell us of—and, as he modestly allows in his Preface, the country which he has traversed has already been ably described both by pen and pencil of explorers and historians—he gives, at least, a very charmingly written and fresh notion of the present state of this part of Central America.

K. JOHNSTON.

Istoriya politseiskoi Administratsii, &c. [History of the Origin of Local Self-Government in England.] By Maksim Kovalevsky. (Prague: published by the Author, 1877.)

MR. MACKENZIE WALLACE has given an admirable sketch in his *Russia* of one class of Russian students—that of the theorists, namely, who evolve their facts out of their theories, instead of constructing theories by the aid of observed facts. But there is another class of real scholars in Russia, who study in the right way, and cautiously seek to arrive at correct conclusions.

Several of the younger Professors in the Russian Universities who belong to the latter class have lately turned their attention towards the literature and jurisprudence of this country, and have spent much time among us, working with an assiduity which deserves the highest praise, using not only our printed books but our unpublished MSS., in order to produce Russian works which are well fitted to instruct not only their own countrymen but ours also on special subjects. Among these scholars of the new school may be mentioned, by way of examples, Prof. Storojenko, the author of a most erudite Russian work on *The Predecessors of Shakespeare*, and Prof. Maxime Kovalevsky, whose book is now before us.

Mr. Kemble long ago pointed out the great value to investigators of our early legal institutions of the unpublished records of Manorial Courts. Prof. Kovalevsky has had the patience to work his way through a great mass of the Manorial Rolls preserved in the Augmentation portion of the Record Office. And he claims to have been enabled thereby to throw a new light upon not only the history of patrimonial justice, but also on several institutions closely connected with it, such as the systems of frankpledge, and trial by jury.

After quoting Prof. Stubbs' remark about the Jury of Presentment of Criminals, that some writers

"connect it with the supposed institution of the collective frankpledge, the corporate responsibility of the tithing, the hundred, and the shire, for the production of offenders, which has played so

large a part in constitutional theories, but which rests on very slight foundation of fact,"

Prof. Kovalevsky proceeds to give his own views on the subject of frankpledge. Rejecting the idea of an Anglo-Saxon origin of mutual responsibility, he holds that the system of frankpledge was a measure introduced by the Conqueror's successors—in which on the whole he agrees with Prof. Stubbs—in order to prevent the subjugated Anglo-Saxons from disturbing the peace of the Normans. The system at first extended only to those who, not being bound in villenage, were consequently free from any dependence upon the lords of the manors, a dependence which formed the main basis of later Anglo-Saxon society. As serfdom gradually disappeared, the system of mutual responsibility was extended to all classes of society, with the exception of the army, the clergy, and the magistracy. At first a numerical sub-division, the *decena*, became a local one, coinciding sometimes with a village, at other times with a hamlet. Gradually this curious institution decayed, the personal responsibility of headmen of decenas taking the place of the mutual responsibility of all the members. While the first system is to be recognised in the Manorial Rolls of Henry III., the second only is to be found in the time of the Edwards. But far from being merely a "supposed institution," concludes Prof. Kovalevsky, the system of collective frankpledge formed in the twelfth and thirteenth centuries the basis of many local institutions.

Passing to the question as to the origin of juries, Prof. Kovalevsky endeavours to show that their history is closely connected with the system of individual and mutual responsibility; the chief hlafords and the headmen of decenas being the persons found on the lists of juries of presentment, the former in the Anglo-Saxon period, the latter in the Norman. Accepting, up to a certain point, Brunner's opinion with regard to the Norman origin of juries, he thinks him wrong in supposing that juries of presentment did not exist in the Anglo-Saxon period, and he differs from him in his explanation of Ethelred's law "by which the twelve senior thegns in each wapentake are sworn not to accuse any falsely." Brunner thinks that this refers, not to a jury of presentment, but to a committee which dealt with questions as to single or triple ordeal. Prof. Kovalevsky says the question can be settled only by a reference to those Manorial Courts which have preserved documents of which no trace is to be found in the archives of the Royal Courts. Only after studying such documents can an investigator explain different statements of Fleta and others, and certain statutory enactments in the beginning of Edward I.'s reign. From the Manorial Rolls of Henry III.'s time, there can be ascertained the old method of presenting offences by the *tota villata* or *omnes capitales plegii*. While in the Court Rolls of a later period there is found a combination of the old system of presentment by the *capitales plegii*, and the new one by *juratores* introduced from Normandy in the Civil Courts.

The last chapter of Prof. Kovalevsky's book is devoted to the origin and history of Justices of the Peace. He regards them as

the successors of the Keepers of the Peace created by Richard I., in whose reign, he says, began a new era—that of the gradual development of local self-government; the nobility and gentry acquiring the right of electing Coroners and Keepers of the Peace, and the creation of these officials diminishing the power of the Norman *Viccomes*; who, at the same time, instead of continuing to acquire his office by purchase, began to be appointed by the king from the body of the local nobility. Running counter to Gneist's opinion that Keepers of the Peace were never elective, Prof. Kovalevsky adduces several instances to the contrary. After stating that it was only after a long struggle between the king, the aristocracy, and the commons, that the institution of Justices of the Peace took the now existing form of an unpaid and honorary magistracy, he gives his opinion as to the good and bad points of our present system.

Prof. Kovalevsky has added to his book a valuable Appendix, containing extracts from as yet unpublished Manorial and Patent Rolls, together with a special enquiry into the economical results of the Black Death. Accepting Prof. Thorold Rogers' idea about the labourers' laws being inoperative, he suggests that the explanation of the fact will be found in the systematic opposition of the English labourers to the application of those laws; an opposition which he compares with that recently organised by Mr. Arch and his friends. Migrations to the northern counties, emigrations to Flanders, associations and the like—such were the means to which the labourers were compelled to resort by the arbitrary measures of Edward III.

Whatever may be the opinions expressed by specialists with respect to the conclusions at which Prof. Kovalevsky has arrived, there can be but one opinion, and that a most favourable one, as to the patient industry with which he has worked, and the scholarlike method with which he has treated the mass of material which he has extracted from the inmost recesses of our national collections. W. R. S. RALSTON.

Castle St. Angelo and the Evil Eye. Being Additional Chapters to "*Roba di Roma*." By William W. Story. (London: Chapman & Hall, 1877.)

A BOOK by the author of *Roba di Roma* on a subject so rich in associations as the old Mausoleum of Hadrian could not be otherwise than intelligently written. Mr. Story, however, has not confined himself to a merely circumstantial statement of that alone which strictly speaking belongs to the history of this monument, but has rather made it the nucleus or centre around which to group some account of the political condition and contentious factions of Rome during the Middle Ages. In some respects the tomb of Hadrian is the most remarkable building left to us from ancient times. By a regular series of links it connects the present with the past; and there is scarcely an age since it was built which has not left the record of some event more or less closely connected with it. It has witnessed the

mutations and constituted the stronghold of almost every antagonistic movement between the secular and ecclesiastical powers, each of which has in its turn found protection within its walls and made it the principal centre of operation.

This monument was built by the emperor Hadrian in the second Christian century as an imperial burial-place, after the Mausoleum of Augustus on the opposite side of the river and some distance up the stream had been completely filled. Upon a square base it rose in two circular stories supported by columns; the whole being surmounted by a dome or a pyramid. It was ornamented with a profusion of statuary, and covered within and without with the most costly marbles. Its subsequent history is full of change. It was despoiled of its contents, and its sanctity first invaded, by the Goths under Alaric. Since that time it has been subjected to every sort of vicissitude, many of the episodes of its history reading more like the fanciful extravagances of a romance than a true narrative of facts. Perhaps, however, it has seen no changes so materially great as those which have taken place during its latest years. So rapid has been the tide of events that the picture of an ecclesiastical festival given by Mr. Story at the beginning of his book has already lost its colour and its proportions—has, in fact, receded into the phantasmagoria of the past, probably to be no more revived in its former vitality.

Mr. Story in this volume does not go over by any means unbroken ground. Mr. Hemans in his *Mediaeval Christianity* and in his *Monumental Rome* has already covered a considerable portion of it. We have here, however, a faithful and continuous narrative of the historical associations attached to this interesting building. The account would have been still more valuable to students of history if its references had been more copious and if a good index had been added. Perhaps Mr. Story scarcely does justice to the Castle as a structure. Instead of the indifferent engravings inserted in the volume, some of them only remotely or not at all connected with the subject, it would have been more satisfactory to give a few plans or diagrams to illustrate the nature of the construction of this marvellous building. Even those not specially learned in archaeology could not have failed to be interested in the ingenuity and science here displayed. It has been said that as much of the building lies below the surface of the ground as is raised above it. Certainly the plans and drawings made by Piranesi during some excavations at its foundation fill the mind with amazement. The skill and labour expended on the substructure can scarcely be grasped or measured. Neither is the superstructure less surprising in its firmness and solidity. When the Castle, after having been held by the anti-Pope, supported by a French captain during a year's siege, came into the possession of Urban VI., the people were so enraged at the damage it had caused them that they determined to rase it to the ground, but after destroying the marbles which covered it and labouring vainly at the solid walls they left it in despair, and it is hardly

the worse substantially for this rough usage. The work of Piranesi, together with Canina's restored elevation of the building, constructed from the description of Procopius and others, enables us to form a tolerably complete idea of the former strength and magnificence of this indestructible monument.

The second part of Mr. Story's book is an essay on the "Evil Eye." It is a work of considerable research, and is altogether a valuable addition to our knowledge of this branch of folk-lore. The history of the superstition has been well illustrated with abundant references to Greek, Latin, and Italian writers. Mr. Story has given instances of the well-known power of fascination which some animals exercise over their prey—observed particularly to be possessed by serpents over birds—but it does not appear to have occurred to him that this circumstance in primitive stages of society may have originated the superstition. There is no doubt that the eye is a powerful moral instrument, and it is quite in the spirit of such knowledge that Coleridge makes his Ancient Mariner hold the unwilling Wedding Guest "with his glittering eye." But old writers, even the most intelligent of them, believed the eye to be possessed of a more positive power. Lord Bacon, in his essay upon Envy, says "that there still seemeth to be acknowledged in the act of envy an ejaculation or irradiation of the eye." Sir Thomas Browne also, in treating of the Basilisk in his *Inquiry into Vulgar Errors*, says that "we cannot reasonably deny that, beside our gross and restrained poisons requiring contiguity in their actions, there may proceed from subtler seeds more agile emanations which condemn those laws and invade at distance unexpected;" and, "that this venenation shooteth from the eye and that this way a basilisk may empoison. . . it is not a thing impossible." It is singular that the present Pope should be believed by the Italians to be possessed of this baneful power of the eye, which they call *gettatura*. Mr. Story relates that some labourers refused to proceed with their work if the Pope should be allowed to inspect it in progress. We need not, however, go to Italy for examples of this superstition, nor beyond the limits of the British Islands. A correspondent of *Notes and Queries* (4th Ser., vol. i., p. 193), a few years ago, wrote:—"The superstition of the Evil Eye is very prevalent in all parts of Ireland, but especially in Connaught, where the people are exclusively Celtic." He then gives an instance of a Mrs. E. having kissed a child and praised it without using the exclamation "God bless it!" omitting also to observe the averting formula of spitting: the child having died in convulsions the next day, both mother and nurse attributed its death entirely to the above-mentioned circumstance.

There are physiologists who would maintain that Mr. Story retains a part of the old superstition when he speaks of the effects "produced upon men by the moon, rendering them mad when subjected too long to its influence;" and when he asks if the moon "is not the Evil Eye of the night."

WILLIAM DAVIES.

Autobiographical Recollections of Sir John Bowring; with a brief Memoir by Lewin B. Bowring. (London: Henry S. King & Co., 1877.)

THE author of these Recollections is best known as the favoured disciple and literary executor of Jeremy Bentham, as one of the starters of the *Westminster Review*, and as Minister to China when there occurred our war with that country which was founded on the case of the *lorcha Arrow*. As he was born in 1792, lived to 1872, and was brought into contact with a great many celebrities, it might be expected that his reminiscences would be full of interest; but such is not the case. The contents of this book include an imposing array of names of distinguished persons, of whom the world would be glad to hear; but in most cases Sir John has little or nothing to say about them worth printing. A *propos* of Bowring's connexion with the Greek loan, we turned with curiosity to his reminiscences of Lord Byron, and met at the outset with the following curious passage:—"I never had the advantage, during his lifetime, of a personal acquaintance with Lord Byron. After his death his body was consigned to me in a puncheon of rum, which came from Missolonghi." This is very good indeed: it is almost as good as "imperial Caesar turned to clay;" but the remainder of the section consists only of a few remarks on the poet such as any person might make, except mention of the important fact that there was a bed of Byron's in existence in which, says Bowring, "I, too, haunted by the recollections of this strange genius, have often sought and found repose." He did make personal acquaintance with Sir Walter Scott, who, he avers, pointed out the curtain from behind which the ghost of Byron appeared to Sir Walter; but that is about all we learn of that author, except that in the Memoir there is the following delicious passage from a letter or memorandum of Bowring's describing a visit to Abbotsford in April, 1830:—

"I could not resist the fascination of Sir Walter's repeated invitations, and nothing could have exceeded the kindness with which he has welcomed me. I found him writing for the *Waverley Novels*, but he locked up his manuscript, and has devoted to me every moment of his time."

This was certainly exceedingly amiable of Sir Walter, considering what Bowring's position and reputation were then, and his political character. Of Wordsworth, Coleridge, and Southey we learn even still less: they seem introduced only in order to show that Sir John was on intimate terms with them. In fact, the volume might very well have been entitled "Recollections of Sir John Bowring by Himself;" for certainly Sir John is the principal figure in it, and the other figures are too often brought in merely to suggest how intimate he was with them, or in some other way to show forth his own glory. Very commonplace incidents—such as a spill from a horse which damaged Sir John's coat, and falling from a wall when a boy—are recorded under the heading of "Adventures." The open vanity which was one of the most obvious features of his character comes out prominently in these Re-

collections, but not unpleasantly so, thanks possibly to the editor, whose brief memoir is not injudiciously written; but there are a few passages in the Recollections—such as a foolish, gossipy, and unfounded one relating to Prof. Wilson—which ought to have been excised. It was as well, perhaps, to take no notice of George Borrow's violent attack on Bowring's linguistic powers, and of the allusion to him in J. S. Mill's *Autobiography*. Whatever may have been the cause, Bowring's linguistic acquirements were greatly overrated. His son mentions six languages in which he spoke "with ease and fluency," but in two at least of these he was extremely imperfect, not to speak of the other languages which it is acknowledged that he knew a little of, but very little; and he can be severe enough himself on pretenders of this kind, as when he says of a certain Frenchman:—"Langes lived and died with a prodigious reputation for erudition, yet he was an ignorant quack, who supported himself by what he stole from others; but, in transferring it to himself, he had the cunning either to alter its character, or now and then to conciliate its owner by a puff. The secret of his reputation was to talk with every man on the subject of which that man was particularly ignorant. He would talk to a Persian of English books, or drive an Englishman perforce to Ispahan."

We notice one quite erroneous statement in this book about Commissioner Yeh, to whom its author stood in somewhat irritating opposition. Sir John says of Yeh that "his corpse was conveyed back to China, where it met little honour at the hands of his countrymen." The truth is that, as described in the China papers at the time, Yeh's remains were received with extraordinary respect and honour, not only by the officials, but also by the people of Kwang-tung; and Mr. J. G. Thomson, in his *Straits of Malacca, Indo-China, and China*, has recently mentioned that a temple has been raised at Canton to his honour, and that it is "a handsomely-finished, pretty edifice, among the best of its kind in Canton." Yeh's numerous executions of the Rebels of the Great Peace had endeared him to the people of Kwang-tung, because they had to a large extent preserved that province from the frightful destruction which the Tai-pings brought with them. This may be regarded almost as a crucial instance of Bowring's accuracy; for Yeh was an opponent whom he eventually destroyed, and a chivalrous feeling would surely have prevented him from devising evil report of his dead adversary.

There is not so much information about Bentham in this *Autobiography* as might have been expected; but we note the following not altogether unimportant fact in regard to his unpublished writings:—

"So much was Bentham in advance of his age that Sir Samuel Romilly recommended him not to publish some of his works, as he felt assured that printing them would lead to prosecution and imprisonment. Many of his writings I have not deemed it safe to give to the world, even after his death, so bold and adventurous were some of his speculations, but they remain in the archives of the British Museum, and at some future time may be dragged into the light of day."

There are some interesting notices of Continental celebrities to be found in this

volume, and a beautiful poetical translation of Condé's elegy on the death of his friend Moratin, which we are left to presume is by Sir John Bowring, and which, if so, affords a very favourable specimen of his poetical powers.

ANDREW WILSON.

Christ Church Letters. A Volume of Mediaeval Letters relating to the Affairs of the Priory of Christ Church, Canterbury. Edited by J. B. Sheppard, M.R.C.S. (Printed for the Camden Society, 1877.)

THE Dean and Chapter of Canterbury are not a little indebted to the editor of *Christ Church Letters*. It was Mr. Sheppard who recovered, after they had been long neglected and forgotten, the remarkable columns from Reculver, and procured for them their present safe resting-place in the beautiful precinct of the cathedral. The arrangement, in the chapter library, of the magnificent series of charters, retaining their seals, is due to him; and the excellent calendar of the "*Chartae Antiquae Cantuar.*" (described in the Fifth Report of the Historical MSS. Commission) was, we believe, compiled by Mr. Sheppard. Probably no one is so well acquainted with the various muniments and manuscript treasures yet remaining at Canterbury, where, although the monastic library was frequently plundered, the muniment chamber, known as the Treasury, has almost completely escaped spoliation. Besides the charters, the Treasury contains more than twenty "ancient volumes, chiefly Registers of the Priory of Christ Church, containing an immense store of materials for writing history hitherto unknown except to a few privileged explorers." There are also four large folios, in which have been mounted various disconnected fragments gathered together within the last few years. The fourth of these volumes contains the "*Christ Church Letters*," now printed for the Camden Society. While we gladly welcome them, we trust that we may regard them as an instalment of more ample supplies to come; and that extracts, at least, from the precious Registers of the Priory may in due time be given to us under the same editorship.

The letters collected in the present volume range from the time of Prior Richard Oxenden (his letter to Edward III. is dated 1334) to the beginning of the Priorate of Thomas Goldwell, who ruled the monastery from 1517 to 1540. They embrace a period of great importance for the architectural history of the cathedral and of the monastic buildings. The reconstruction of the great nave of the church; the completion of the central tower; the building of the "New Lodging," now the Deanery; and of the fine hall of the "Mayster Homors" (so called from the elms, *ormeaux*, which surrounded it), now one of the Canons' houses, all took place within the time treated of in the present volume. But the letters, although they refer for the most part to domestic matters, contain but one reference to the great works in progress. This occurs in a draft letter from Prior Sellyng to Archbishop Morton (*circa* 1494); and the "pinnacles" about which the Prior writes were evidently those of the great central,

or "Bell Harry," tower, then approaching its completion.

"Master Surveyor and I," he says, "have communed with John Wastell, your mason, berer hereof, to perceyve of hym what forme and shappe he will kepe in reysing up of the pynaclys of your new towre here. He drew unto us ij patrons of hem. The on was with doble fineall withowte croketts, & the other was with croketts & sengle fineall."

The "seyd Jo. Wastell" is ordered to show his "gode Grace" the two "patrons," and the Prior hopes that the work may be finished "this nex somer;" so that "your toure owtwarde shuld appere a werke perfite." We gather that the raising of the tower was the Archbishop's work, and that in this case, as in so many others, the master mason was the architect as well as the builder.

In other letters we have some curious particulars about the "wine of St. Thomas"—an annual gift of a hundred "modii" bestowed on the monks "for ever" by Louis VII. of France, when he visited the great shrine in the habit of a pilgrim and offered a golden cup before it. The charter by which the endowment is conferred is dated from Canterbury in 1179. The monks received their wine with tolerable regularity until the days of Philip of Valois, when, during the chronic state of war with this country, the supply was arrested. Under the successors of Philip the "wine of St. Thomas" reached Canterbury but occasionally; and in 1477, when Dr. Langton was at the Court of Louis XI. at Tours, on an embassy from Edward IV., the occasion was thought favourable for laying the griefs of the convent before the French king. Louis not only renewed the old grant, but ordered that the wine should be contributed from the choicest vineyards of Touraine, and not from the region of the more northern "vin bleu" which the grant of his ancestor had pointed out. A correspondent of Prior Sellyng, writing on this business, tells him that—

"the Kyng of fraunce askyd wheder that he had any tokyn of Seynt Thomas delyveryd hym fro your Lordshyp's wisdom, made as he mygth wer hit on lys hatt in worshypping of Seynt Thomas, the whiche wer to hym a gret pleasure. What shall be don in this I remyt to your Lordshyp."

We may be tolerably sure that the "tokyn" was despatched, although no further mention of it occurs in these letters. This is a curious illustration of the truth of Sir Walter Scott's picture of the king in *Quentin Durward*. There are some letters from John Fawne, a London vintner, who was the Prior's agent for receiving the wine, the last record of which dates from 1514. Among similar domestic matters is a letter from Sir John Fogge to the Prior (about 1474), concerning the deer in the Prior's park at Westwell. They "drew to the number of an hundred & one, wherof ther beth xj dier of antelers." This marked extremely bad management; and Sir John advises that hunting in the park should be "foreborn" "unto the time that more Raskell may grow." Here we get the word "rascal" in its first intention—signifying deer in a certain stage, and in a poor condition.

Many letters in the present volume refer

to the college founded at Oxford by Archbishop Islip in 1362. The site is now covered by the eastern quadrangle of Christ Church, which perpetuates the name of the old foundation. Islip College was rebuilt in the time of Prior Thomas Chillenden, the rebuilder of the nave at Canterbury; and the accounts of the Warden, who superintended the works, are so minute and precise that, as Mr. Sheppard asserts, "it is possible from them to construct a picture of the college as it appeared when the Warden—the last workman having walked out of the gate—was left in possession of his new buildings." The inmates of the new college were Benedictine monks (not all of them from Canterbury) and secular clerks—"undergraduates" who seem to have been quite as unruly and as little submissive to discipline as mere secular students. It was probably as the head of the house (though he is not so entitled) that William Sellyng wrote to Prior Goldstone, thanking him for certain green curtains sent to Islip College, "pro cubiculo nostro orlando." The expressions of gratitude (if the Latinity be doubtful) are somewhat strong. "Sensus vero obtunditur, confunditur animus, totusque adeo ipse consternatus videor, ut amplam tanti viri in me beneficentiam, . . . non posse me assiduis laudibus jugique gratulatione equare adverto." A younger Sellyng, one Dan Richard, writes to the Prior (about 1480), desiring to exchange "Arte" for "Lawe," but with as little loss as might be:—

"I have had," he says, "I thanke your Fadyrhode, a long prose yn Arte, & the season is in a manner but lost, whych ys sorowfull to my herte to remembre, & my onely comfort ys to remembre, yf hytt shall please you that I may goo to Lawe, that such smalle cromys as I have gedryd in Arte shalle sumwhat fede me in Lawe."

There is an imperious letter from Henry VI. to the Prior and Convent (in 1452), concerning the election to the vacant see of Canterbury. "We be fully determined & utterly concluded," it runs, "to have the Moost Reverend Fader in God the Cardinall & Archbishop of York, oure Chaunceller, before all other preferred to the said Church." The Convent was obedient, and Cardinal Kemp was enthroned in the cathedral church within the year. And, among other curious passages in these letters, a character of Richard III., sent by Langton, Bishop of St. David's, to the Prior, deserves attention. The year is 1483:—

"I trust to God sune, by Michelmasse, the Kyng shal be at London. He contents the people wher he goys best that ever did prince; for many a poor man that hath suffred wrong many days have be relevyd & helpyd by hym & his commands in his progresse. And in many grete citeis & townis wer grete summis of mony gif hym which he hath refusyd. On my trouth I lykyd never the condicions of ony prince so wel as his. God hath sent hym to us for the wele of us al."

It should be added that Mr. Sheppard's long and careful Introduction, and the notes which he has appended to each letter, supply all the information necessary for a clear understanding of these Christ Church memorials. The volume is one of great value and interest.

RICHARD JOHN KING.

Catalogue of the Manuscripts in the Spanish Language in the British Museum. By Don Pascual de Gayangos. Vol. I. (London: Printed by order of the Trustees, 1875.)

THE publication of this catalogue of the Spanish manuscripts in the British Museum was first suggested, as Mr. Edward A. Bond's preface informs us, in the year 1867 by Don Pascual de Gayangos, who pointed out to the authorities the advantage of collecting into one volume and completing all the descriptions of these manuscripts, which are scattered up and down in the catalogues of the various departments of the great library. The Museum administration deserve great credit for listening to the suggestion, and for having entrusted its execution to a scholar like Don P. de Gayangos, well versed in Spanish bibliography. We can form some idea of the extent and value of this collection, though the second volume of the Catalogue, which is to contain a description of the manuscripts that have been added since the year 1867, and the tables of contents, is not yet published. As regards number, the collection is, of course, inferior to those in the great libraries of Spain; in value it falls short of the Spanish department of the Paris library, not including exceptional treasures such as the *Cancionero de Baena*, the *Cancioner d'amor*, the *Cronica rimada* of the Cid, manuscripts which form the glory of the Paris collection; it contains, however, a few good manuscripts, particularly in the sections of Spanish and miscellaneous history—unpublished chronicles, for instance, of the time of Ferdinand and Isabella; collections of letters of the fifteenth, sixteenth, and seventeenth centuries, whence the historian may reap an abundant harvest.

The present volume enumerates the description of 560 MSS. (if we are not mistaken, for the MSS. are described under the numbers of the volumes in which they occur, without any detailed numbering of the documents themselves), arranged in a methodical manner in classes and sections; the volumes of miscellaneous subjects being fully described in the section to which the greatest number of pieces in each case happens to belong. A special section (Historical Miscellany) has been reserved for the *Papeles varios* containing historical matter.

Don P. de Gayangos has shown his knowledge and great experience of MSS. in proportioning his notes to the importance of the documents: thus, he examines most carefully different collections of unpublished historical papers, and quickly passes by certain very well-known or already published literary works. No one, of course, not practically familiar with the manuscripts analysed can give any definite opinion as to the accuracy of the historical information, the identifications of persons and works. Nevertheless, the work of the Spanish scholar bears indications, which a student to some degree familiar with this kind of research cannot mistake, of being on the whole very satisfactory. We have a few remarks to make on the method adopted by the editor.

With regard, in the first place, to what may

be called the external history of the MSS., Don P. de Gayangos has not, we think, given all the information that might have been desired. Although he mentions occasionally the names of previous owners, we regret that he has not carried these enquiries still further. For instance, different documents must have been bought by the Museum at the sales of Heber, the famous bibliophilist, and of Vicente Salvá, the bookseller. As there were catalogues printed for these sales it would have been useful had the manuscripts bought there been named, for people are too inclined to believe in the existence of several copies of a work when they see it mentioned in several catalogues. The bibliographical notes are numerous, and deserve the thanks of the reader; but here Don P. de Gayangos has neither exhausted the resources of his own learning nor those of the institution in which he compiled his work, and where he had access to such an unrivalled collection of Spanish books. References to editions might with advantage have been more numerous. Moreover—and this applies particularly to the Spanish works—bibliography ought not always to confine itself to the editions, considering that copies of works infinitely more rare in print than in manuscript abound; reference should be made to bibliographical works as well, and to works on literary history. It is of little practical use to the reader, for instance, to know that such and such a work of the fifteenth century was printed in 1480; where is he to find this edition? Whereas a reference to the special bibliographers (Antonio, Rodriguez, Ximeno, Fuster, Torres Amat, Pedro Salvá, &c.), or to the literary histories of Ticknor and especially of Amador de los Rios, will put him in the right way at once; he will often by their means be enabled to obtain information, not only with regard to the work in question, but also as to the author and surroundings, &c. We have noticed works also hitherto unknown, concerning which further particulars would have been desirable, and at least a few of the first and last lines. In other cases the editor might have economised space and made his catalogue easier of reference—in the collections of lyrical pieces, for instance—by making an alphabetical index of first lines, instead of describing the volumes page by page.

The following are a few examples which justify these criticisms. The Catalan Bible, Eg. 1,526 (p. 1) is, according to the editor, "probably the version ascribed to Bonifacio Ferrer." As we possess fragments of this version of Ferrer's printed in 1478 (not only the few chapters of the Apocalypse reproduced by Castro and Bayer, but the whole of the Psalms—see Guardia's articles in the *Revue de l'Instruction publique*, April, 1860), some extracts should have been given to prove the identity. *La Iliada de Homero, en romance*, Add. 21,245 (p. 9), dedicated to the Marquis of Santillana, is too briefly described. The only Castilian translation of the fifteenth century hitherto known was Juan de Mena's, dedicated to King Juan II.—*Obras satiricas del conde de Villamediana*, Lansd. 735 (p. 32): Don P. de Gayangos might have noted the portions

of this manuscript which have not been published by A. de Castro, Hartzenbusch, and Knust. All the *autos sacramentales* in Eg. 1,789 (p. 92) have been printed, not only those the editor mentions (see the catalogue of La Barrera). The MS. Add. 17,920 (p. 96) has no business in this catalogue, as it is in Provençal and not "in the Catalan dialect, probably written in Gascony or (!) in Roussillon." See description of it by P. Meyer, *Documents manuscrits*, &c., p. 15 and 61 seq., and *Romania* I. 385. The bibliography of the works of Ramon Lull, Add. 16,428 to 16,433 (p. 97, 98), is not all that could be desired. The part of the *Libre de Maravelles*, entitled *De les besties*, has been published by M. C. Hoffmann (*Ein Catalaniſches Thiarepos von Ramon Lull*, München, 1872), from two MSS. in the Munich library. Subsequently M. Soldan, in the *Jahrb. für romanische und englische Lit.*, XIII., 368–380, gave the different readings of the text from that very MS. Add. 16,428. Lastly, a fourth MS. of this interesting work has recently been discovered in the Vatican (see the *Rivista di filologia romanza*, II., 117). Moreover, the *Libre de Maravelles* will soon appear in the *Biblioteca Catalana* of M. Aguiló y Fuster of Barcelona. For the sake of certain poetical pieces in Add. MSS. 16,430–32 (*Le cant de Ramon, Le desconort d'en Ramon*, verses made at the request of the King of Majorca), reference should also have been made to the *Obras rimadas de Ramon Lull*, published by G. Rossello, Palma, 1859, in 8vo. In order to ascertain whether the *Relacion de la passada del rey de Francia, Francisco I., en Italia*, SI. 2798 (p. 280), is identical with the relation given by Fr. Juan de Oznaya, page to the Marquis de Pescara, Don P. de Gayangos had only to look into vol. IX. of the *Coleccion de documentos ineditos* at page 406. The historiographer of the King of France, author of the *Life of Philip II.* in SI. 2,802 (p. 230), is Pierre Mathieu, and not Pierre de Prette. With regard to the *Discurso al rey Phelipe III.*, etc., better known under the title of *El conocimiento de las naciones*, Eg. 329 (p. 411), allusion should have been made to M. Guardia's publication (*Antonio Perez, l'Art de gouverner*, etc., Paris, 1867, 8vo), in which he restores the authorship of this political treatise—ascribed without ground to Antonio Perez—to Alamos de Barrientos. Is the *Historia memorable del principe D. Carlos*, Add. 21,900 (p. 588), simply a translation of St. Réal's novel, or an original work? We are not told.

But here we stop lest we should lay ourselves open to the charge of wishing to make a parade of bibliographical learning, which is far from being our intention. Hitherto, scholars who made Spain their study had no analytical catalogue of Spanish manuscripts to refer to (the catalogue of the Paris MSS. by the late Eugenio de Ochoa is in no way a serious work). They will value Don P. de Gayangos' publication, which bears witness to a considerable amount of work, all the more seeing that the collection of MSS. to which it introduces them presents a very large variety. It is to be hoped that the second volume will appear before long.

ALFRED MOREL-FATIO.

NEW NOVELS.

The Great Gulf Fixed. By Gerald Grant. (London: Tinsley Brothers, 1877.)

Afterglow. "No Name" Series. (Boston: Roberts Brothers, 1877.)

Lady Helena. By S. Vere. (London: Remington & Co., 1877.)

Severed by a Ring. By Frances Geraldine Southern. (London: Remington & Co., 1877.)

THE *Great Gulf* is the one which is supposed to divide class from class, and Mr. Grant represents it as too often parting heart from heart, by a mysterious, cruel, and impassable boundary. But his story scarcely exemplifies his theory. We have seldom read one in which the renowned Gulf is so often crossed and recrossed, and with tolerable ease, too, by both men and women. Yet the novel, in spite of its absurd improbabilities, is a good one. The different classes in society are well defined and not too broadly; but Mr. Grant trusts too much to mere repetition, and he has spent so many pages over what we must call physiological investigations, passionate love-scenes, with their frenzies, throbbings, faintings, &c., that he has left no time to marry his ecstatic couple at the end of it all. It is a pretty device, and occasionally a successful one, to leave the reader in doubt whether to weep or to be glad; but in this instance it is, we venture to say, a mistake. There is a certain big dog in the story, to which the heroine always talks when she has nobody else to talk to, or when a lover is by to listen. Indeed, Klint is one of the best characters in the book—an ugly brute, huge, fierce, and with only half a tail. The whole story reminds us somehow of this uncouth beast. It has a power and a character of its own, but it is decidedly unpleasant, and it ends too abruptly.

Afterglow, by an anonymous writer, is a story of Americans in Dresden. A Mr. Bishop, who has made his fortune in New York in the pork trade, has brought his son to Germany to study the language and pick up a little science before he goes into business with his father. At Dresden they come upon a lively group of their countrymen and countrywomen, with whom they associate and go sight-seeing. Foremost in the group are the widow Mrs. Daggett, and her daughter Lily. The elder of these ladies is an old love of Mr. Bishop père; and now, when he finds her, after long years, the subject of much small scandal in Dresden, dreadfully in debt, grey-haired, and full of worldly scheming for her pretty daughter's future, he falls in love with her again, if indeed he has ever ceased to love her, and is determined, with a profound good nature, to pay her bills, set her affairs in order, and, if the fates are propitious, join their respective children, Allen and Lily, in wedlock. Meantime, not only Allen Bishop, but Captain Ritthold, a young Saxon officer, is in love with Lily Daggett. This young lady has inherited all her mother's beauty and fascination, but has not yet learnt to be as callous as her mother in respect of debts and fibbing, and she has a notion that she should like to fall in love with the man she is to marry. The pork-merchant, Henry Bishop, with his apron-shaped beard, thrifty

travelling suit of tweed, and generous faithful old heart, is a capital character. But his son, a freckled young man, in a white hat, is a far less pleasing specimen of his nation. He is a kind of cross between Goethe's Werther and a half-bred Yankee. This spiritless and uninteresting youth, fortunately for Lily Daggett and the reader, disappears altogether, while his rival, the Saxon captain, carries off the widow's pretty daughter. The status of Americans, and especially of American ladies in Dresden, was not, we are told, as pleasant as it ought to be when Mr. Bishop and his son first visited it. Human nature is seldom seen to advantage in exile, and here was a crowd of exiles, some of them mere waifs and strays from across the Atlantic, bent on pleasure, on husband-hunting, on debt-concealing, scandal-mongering, and the like. Their semi-Bohemian life among the Dresden students and officers is described so as to make it seem all harmless enough in the end. All their flirtations result in happy marriages, and we have nothing to say against this; but it is not a little hard on Miss Powers, the strongminded graduate of a western college, who represents in this Dresden story one class of American women, that she is awarded for her share of the spoil Von Storgen, the red-faced Prussian bully, whom the freckled young man in the white hat has defeated in a duel? And, again, it seems unfair that Lily Daggett, whose worst fault was not knowing her own mind, should lose her brave young husband before her baby is born, and be left to moral aspirations and solitude; while her mother, after a long course of petty dishonesty, back-biting, and vanity, is installed as the wife of her old lover, Henry Bishop, in his country house on the Hudson, in a perfect "after-glow" of happiness and virtue.

"Daughters, obey your mothers! Wives, be ruled by your husbands! No questions are to be asked; only blank servile submission in either case is to be permitted." Such is the moral of *Lady Helena*; popular, perhaps, in the days of Queen Charlotte, but decidedly out of fashion now, and a daring one for any novelist to take in hand. The story is carefully and tastefully written, and the character of the proud, wayward, but noble-hearted Lady Helena is well drawn. Lady Temple, too, strong-minded, strong-willed, and gloomily virtuous, is a good example of a domestic tyrant. Whether the author really wishes us to regard her as the model of a mother and mother-in-law, or means to point out how in the long run her dismal theory of blind obedience too often breeds deceit and misery among the very people whom she tries to govern, is a question which readers must decide for themselves.

It is really remarkable how Miss Southern has succeeded in treating of ugly subjects in such a very ladylike manner as to render them utterly insipid and harmless. One of the silliest girls we have ever had the pleasure of meeting within the two covers of a book, named Madeleine Danvers, believes she has discovered her lover, Captain O'Neil, to be a married man, and that his wife is her own maid. She is forthwith tossed about on a sea of doubts and blunders, and

finally marries somebody else. Then, when it is too late, she finds that her lover is faithful and free, and he at the same time learns that she is as madly in love with him as ever. A great deal of scene-making follows, and the lady with much dignity resists the devil, who is, however, rather slower in fleeing from her than, under the circumstances, he ought to be. But both finally triumph over temptation. The lady falls in love, a little late in the day to be sure, with her own husband, and the disappointed Irish Captain solaces himself with a pretty young wife of Madeleine's choosing. The story would be an amusing one if it were not so completely irrational and founded on impossibilities. The heart-achings and mistakes upon which it is built could have been set right at any moment, and poor little Madeleine saved all her adventures. Then, too, it is difficult to believe that there was ever such a foolish pair of human beings as Madeleine and O'Neil. They would have been run over to a dead certainty, fallen overboard a penny steamer, or by some other means rid the world of themselves long before they reached the age of love-making and devil-resisting. As it is, the story can scarcely be called either amusing or edifying. But it is harmless.

ROSALINE ORME MASSON.

CURRENT LITERATURE.

MR. GALLENGA, in his *Two Years of the Eastern Question* (Samuel Tinsley), has given a detailed account of the circumstances which led to the present war, beginning from the commencement of the insurrection in the Herzegovina. As he resided at Constantinople during the whole of this period, and had special facilities for obtaining information as the correspondent of a leading English newspaper, his narrative is of great value, especially because we obtain from it an insight into the way in which English views of the question were regarded in Turkey. He went there with an unprejudiced mind, having, in fact, given but little attention to the subject until that time. His sketches of the principal actors on the scene, whether Turkish sultans and pashas or ambassadors from other States, are remarkably graphic, especially that of General Ignatieff, whose absence of reserve and bluntness in stating his views he compares to that of Prince Bismarck. Mr. Gallenga also initiates us into most of the questions relating to Turkey on which the reader desires an unbiased opinion—the good and bad of the character of the Turks themselves, their finances, their reforms, their relation to the subject races, and the principal influences that are at work among them; and gives us an account of various classes in the capital, especially of the Softas, or divinity students, whom he describes as constituting a corporation long after the completion of their course of study, and amounting, at the most moderate computation, to 20,000—"priestly vagabonds, some of them of the worst description." But the interest of his narrative culminates in that group of events which are exciting enough for any work of fiction—the insurrection which overthrew Abd-ul-Aziz, and his subsequent suicide; the derangement of mind and ultimate ejection from the throne of his unfortunate successor; and the massacre of the Pashas by Hassan the Circassian. We also obtain valuable information on such subjects as the sale of slaves at Constantinople, the admission of Christian evidence in the law-courts, and the treatment of the *rayahs*, with regard to which last point Mr. Gallenga expresses his opinion that in some of the provinces a state of violence and oppression was not the excep-

tion but the rule. While he mistrusts Russia, his judgment on the conduct of the British Government is very severe. In fact, he attributes the present war mainly to England's refusal either herself to take any vigorous steps in the matter, or to join with Russia in coercive measures. The book contains various descriptive chapters relating to Constantinople, the Troad, and other neighbouring districts, but description is not a strong point with the author; what he deserves to be read for is his clear and vivid account of the sequence of occurrences during a very eventful period.

Service in Serbia under the Red Cross, by E. M. Pearson and L. E. McLaughlin (Tinsley Brothers), is an unattractive book at first sight from the disjointed paragraphs, composed of one or two sentences each, with which its pages are covered, and it only slightly improves on further acquaintance. These lady volunteers possessed two qualifications, which are of the first importance for hospital work, good spirits and freedom from squeamishness, and they were well fitted for their task by former experience in the Franco-German war. They also entered into the life of the country, as far as persons can do so who have no acquaintance with the language, and they saw a good deal from being moved about to several stations; but unfortunately they have no skill in communicating their knowledge to their readers. The most interesting part is that which relates to the ambulance at Paratjin at the time of the final struggle with the Turks. They describe the Servians as indolent, easy-going, and unwarlike, and say that the war feeling was almost entirely confined to Belgrade. Perhaps the most valuable evidence the book contains is that relating to the intense antipathy between the Servians and Russians, which quite confirms all that was reported at the time by newspaper correspondents. From this we may judge how little fear there is lest the southern Slavs should welcome the rule of Russia—in other words, how little progress Panslavism has made, and how destructive of all native development a permanent Russian occupation would be. The writers evidently formed a very unfavourable opinion of the Russian volunteers in Serbia; and their strictures on Colonel Lloyd-Lindsay and the National Aid Society are exceedingly severe.

Birds and Poets, with other Papers. By John Burroughs. (New York: Hurd and Houghton; London: Trübner.) "See, the smell of my son is as the smell of a field which the Lord hath blessed"—such ought to be the text for a review of this little volume of essays. Those will love it who love the earth, its geniality, its sanity, its joyousness, its simplicity, its tenderness. Mr. Burroughs is a naturalist whose museum is the woods and the fields, and who lives on intimate and affectionate terms with the beast of the earth and the fowl of the air and everything that creepeth upon the earth wherein there is life. English readers have already made his acquaintance through the very pleasant little book on birds named *Wake-Robin*. Of the present volume the author says:—

"I have deliberated a long time about coupling some of my sketches of outdoor nature with a few chapters of a more purely literary character; and I have confided to my reader what pleased and engaged me beyond my four walls, to show him what absorbs and delights me inside those walls; especially as I have aimed to bring my outdoor spirit and method within, and still look upon my subject with the best naturalist's eye I could command."

Among the outdoor sketches we particularly enjoy that entitled "Our Rural Divinity," the praise of the cow, with notices of the three individual cows which the writer owned, and one—Chloe, a bright-red, curly-pated, golden-skinned Devon—that he loved. In his literary estimates Mr. Burroughs values chiefly what is native, primitive, unelaborated; heroic character appears to him more important in a great writer than even culture; no grace charms him so much as the grace of strength and instinct. The volume

contains admirable essays on Emerson and on Walt Whitman, written in a spirit of love and genial admiration rather than attempting an exhaustive critical treatment. Of Emerson he writes, however, not without some critical reservations:—

"Emerson's quality has changed a good deal in his later writings. His corn is no longer in the milk; it is grown hard, and we that read have grown hard too. He has now ceased to be an expansive revolutionary force, but he has not ceased to be a writer of extraordinary grip and unexpected resources of statement. His startling piece of advice, 'Hitch your wagon to a star,' is typical of the man, as combining the most unlike and widely separate qualities. Because not less marked than his idealism and mysticism is his shrewd common-sense, his practical bent, his definiteness—in fact, the sharp New England mould in which he is cast. He is the master Yankee, the centennial flower of that thrifty and peculiar stock. More especially in his later writings and speakings do we see the native New England traits—the alertness, eagerness, inquisitiveness, thrift, dryness, archness, caution, the nervous energy as distinguished from the old English unctious and vascular force."

The essay on Whitman, as readers of Mr. Burroughs' earlier study of that poet are aware, is that of one who has found in Whitman enough, and more than enough, to satisfy his spiritual and imaginative needs. The testimony of Mr. Burroughs is of great interest as being that of one who has lived in close personal relations with Whitman. He finds a perfect identity between the man and his book, and regards "Leaves of Grass," and "Two Rivulets," as precious chiefly because they bring the reader within the ennobling personal influence of a man whose character is great, simple, and commanding.

Englische Studien, herausgegeben von Dr. E. Kölbing. 1. Band, 2. Heft. (Heilbronn: Henninger.) This serial deserves to be heartily welcomed by English scholars. The following is a list of contents and a notice of the conclusions arrived at in the principal articles of the present number. (1.) "Who is the author of the tract 'Some Observations touching Trade and Commerce with the Hollander and other Nations,' commonly ascribed to Sir W. Raleigh?" by A. Buff. Oldys is right in denying Raleigh's authorship, and ascribing the authorship to John Keymour. (2.) "Zu Chaucer's Caecilien-Legende," by E. Kölbing. Chaucer's source for "The Second Nun's Tale" is found not in the *Legenda Aurea* of Jacobus a Voragine, but in the Latin version after Simeon Metaphrastes which is printed in *Historiae Aloyisii Lipomani de vitis sanctorum, pars II. Lovanii, 1571, p. 32, sqq.* The English metrical life of S. Cecilia (Harl. MSS. 4,196, fol. 191, *sqq.*, and Cott. Tib. E. vii.), different from that given from the Ashmole MS. in the Chaucer Society's *Originals and Analogues*, is printed; but this was not used as a source by Chaucer. Caxton in his "Lyf of Saynt Cecilye," A.D. 1483, shows that he had steeped and saturated himself in the Cecilia legend of Chaucer. (3.) "Ein Beitrag zur Kritik Chaucer's," by J. Koch, a careful and laborious study. The description of the temple of Venus in the "Parlament of Foules" is found to be an unaltered fragment of the first redaction of "Palamon and Arcite." From the same redaction Chaucer transferred the stanzas describing Arcite's ascent to heaven to his "Troylus and Creseyde," B. v. stanzas 260-262 (cf. *Teseide*, xi. 1-3). The passages of the "Knight's Tale" which resemble Boccaccio are probably not direct translations from the Italian, but passages of the original "Palamon and Arcite" altered from stanzas to rhymed heroics. Koch believes that he has solved the riddle of the female eagle and her suitors in the "Parlament of Foules." The date assigned to the poem is 1381; it is concerned with the marriage of Anne of Bohemia with Richard II.; the royal bird, suitor of the female, is Richard, the other two suitors of lower degree are a Bavarian prince and a Markgrave von Meissen, to whom Anne had been be-

trothed at an early age. "Queen Anelida and the False Arcite" was intended, in Koch's opinion, to be a rehandling of the abandoned "Palamon and Arcite," so altered as to accord with the spirit of the "Legend of Good Women," showing how the love of women is ill repaid by men. Accepting as probable ten Brink's suggestion that Chaucer's "Lollius" comes from Horace's Epistles, Koch adds that Chaucer may not have been aware of the fact that Boccaccio was author of the "Filostrato." (4.) (5.) The Vision of St. Paul and the Legende of Eufrosyne, reprinted from Vernon MS. (6.) Anglo-Saxon and Early English Pronunciation, by Prof. March. (7.) An interesting essay on the characteristics of Henry Fielding, by F. Bobertag. (8.) Wisemann's edition of King Horn, reviewed by A. Stimming. There are other shorter articles. Altogether the editor, Dr. Kölbing, may be congratulated on having brought together an interesting and valuable miscellany.

Geschichte des Englischen Drama's, von J. L. Klein. Zweiter Band. (Leipzig: Weigel.) This, the thirteenth volume of Klein's *History of the Drama*, the second volume of the portion of the work dealing with the English Drama, traces the growth of English dramatic literature from the Moral Plays to Marlowe. The same fearful and wonderful laboriousness, the same violent energy, the same amazing style (considered Aristophanic by the author) which have made preceding volumes a joy or terror to the reader, characterise this latest production of Klein. On page 850 the "heavenly Swan of Avon" is hailed in a formidable sentence of violent rapture. We do not know whether Klein's Shakspeare volume has been left by the author wholly or partly written. It would be a crime not to wish for the further studies of so learned and laborious a writer, a writer, moreover, of a certain ill-balanced genius; yet human nature is weak, and it would perhaps be impossible to prevent the escape of a dastardly sigh of relief if we were assured that the "Swan of Avon" were not to be made the occasion of testing our scholarly fortitude in a thousand page-long sentences of passion and of erudition. Klein's *History of the Drama* is a mine of facts, but much hard boring, darkness, foul air, and the danger of being overwhelmed by rocky conglomerate of words, must be endured if one would profitably work the minerals.

The Boudoir Shakspeare. Edited by H. Cundell. Vols. II. and III. (Sampson Low and Co.) These pretty volumes, containing *As You Like It*, *King Lear*, *Much Ado about Nothing*, *Romeo and Juliet*, *Twelfth Night* and *King John*, are edited on the same principles as the volume already noticed in the ACADEMY. Passages offensive to our modern feeling of reserve are omitted, and by the employment of brackets an abridgment of each play is suggested, rendering it possible to read the abridged play aloud in less than two hours.

Sir Walter Raleigh the Author of Shakspeare's Plays and Sonnets. By G. S. Caldwell. (Melbourne: Stillwell and Knight.) The compiler of this pamphlet, which is chiefly composed of extracts from Tytler's *Life of Raleigh and Knight's Life of Shakspeare*, has materials "all tending to prove that Sir Walter Raleigh wrote Shakspeare's plays," which "would occupy several volumes." It must seem hard to such an enquirer when skilled Shaksperian scholars refuse to spend their time in considering the question, as it must seem hard to a student of geometry who has squared the circle that his professor declines to go into the proof. We have, however, read this pamphlet, and while not unwilling to admit that the writer may be an ingenious person, we perceive downright errors—on which it is unnecessary to report—which make us congratulate ourselves that we have had a pamphlet to read and not the "several volumes." The writer does not seem to be aware that we have heard much of all this about Raleigh

and Shakspeare before from Delia Bacon. We trust for the sake of the future of the world that there is nothing special in the soil of America and of Australia which fertilises the germs of intellectual hobbies.

Tennyson for the Young and for Recitation: Specially Arranged. (Henry S. King and Co.) This is a delightful little volume of selections from Tennyson, specially intended for young readers, but forming an excellent introduction to Tennyson's poetry for readers of all ages. The poems are well chosen and happily arranged. We only object to fragments of two poems which do not bear to be so broken in pieces—"The Two Voices" and "The Palace of Art;" and we could have wished for some longer and more continuous passages from "The Idylls of the King." This volume ought to do much to prolong the reign of Tennyson over the English imagination. The boy or girl who comes to love such a book has gained entrance to a world of beauty and high thinking.

The Handy English Word-Book. By the Rev. J. Stormonth. (London and Edinburgh: Nimmo.) This is a really useful dictionary-appendix for average readers and writers, including the *Dictionary of English Inflected Words*, previously noticed in this Review, the spelling of difficult and doubtful words, spelling-rules, rules for punctuation based on the analysis of sentences, and a list of foreign quotations, translated, and re-spelt for pronunciation. "Surely," as Mr. Stormonth writes, "it is a matter of no small importance that such subjects, constituting, as they do, 'every-day difficulties' to most people, should be brought together into one handy volume for ready reference." The work seems carefully and thoroughly done, with a view to the wants of a large class of persons.

The Student's English Grammar. By Prof. Pearson and Prof. Strong. Second Edition. *The Student's Primer*. By Prof. Pearson and Prof. Strong. (Melbourne: S. Mullen.) A larger and a smaller English grammar; both are well arranged, clearly written, and in some respects fresh and original. They give more materials for thought, and tend more to set the young student thinking for himself than such books commonly do. It is doubtful, however, whether in presence of the excellent works of Dr. Morris, the useful *School Manual of English Grammar* by Dr. Smith and Mr. Hall, and the older grammar of Morell, these books can effect an entrance into our country.

Rhythmical Index to the English Language. By J. Longmuir, A.M., LL.D. (Tegg.) An index to rhymes of different orthographies; thus, under *ace* are found the rhyming words which terminate in *ase*. A special and interesting feature is the list, under each heading, of imperfect yet allowable rhymes; the value of these imperfect rhymes in English poetry is very great. Thus under *ace* are given as allowable rhymes, "grass, glass, &c.; peace, cease, &c.; dress, less, &c.," and citations follow from Pope, Parnell, and Garth. It is a pity that the compiler should have sought his authorities wholly or almost wholly in the eighteenth century; no poet has used imperfect rhymes with finer effect than Shelley.

Tasso's Enchanted Ground, the Story of Jerusalem Delivered. (Hatchards.) The story is told in English prose. Portions had been already treated in the same way by Leigh Hunt in his "Stories from the Italian Poets," but now for the first time the narrative is fully presented. The work is well done, and it may be serviceable and pleasant to some readers. We should, however, ourselves prefer to approach Tasso through Fairfax's rendering into verse; and we doubt the wisdom of anticipating with children the impression which a great poem might afterwards produce, by making them half-acquainted with it through such an imperfect medium as prose.

Hours with Men and Books. By William Matthews, LL.D. (Chicago: S. C. Griggs and

Co.; London: Trübner.) These essays, by an American writer, without being worthless, fall so far short of being original, beautiful, or in any way distinguished, that we cannot solicit English readers to examine them. They keep the level road of the commonplace very steadily; they are a portion of *was uns alle bündigt, das Gemeine*.

Out of School at Eton; being a Collection of Poetry and Prose Writings. By some Present Etonians. (Sampson Low and Co.) Some future Praed or Macaulay may be among the contributors to this volume, but he would be a rash critic who would venture to distinguish the future man of genius from his schoolfellows. Boys' achievements of climbing and canoeing, boys' wit and humour, some sentiment, and a little moralising will be found here pleasantly jumbled together. We note as singular the absence of any piece of literary criticism, a kind of writing in which boys sometimes show precocious ability. We like the writer of the sketch of "Hodzon,"—Hodzon the powerful, average youth, who is a force by virtue of his unvarying commonplaceness; and there is an account in hexameters of a debate at "Our House Debating Society," "How we discuss'd whether Mary of Scotland was justly beheaded," which no doubt contains portraits of Etonians, and is amusing enough. "The little victims play," apparently as "regardless of their doom" as when Gray gazed at their predecessors a hundred and thirty years since.

Words of Warning, in Verse and Prose, addressed to "Societies for Organising Charitable Relief and Suppressing Mendicancy." By S. C. Hall, F.S.A. (Hamilton, Adams and Co.) This is benevolence (whether judicious or the reverse), not literature; a protest in verse and prose, aided by woodcuts of piteous sufferers among the poor, against doing charity "by proxy," i.e., through the means of a society for organising charitable relief.

The Best Reading. Edited by F. B. Perkins. (New York: Putnam's Sons; London: Sampson Low and Co.) The idea of this American book is excellent. It aims at guiding average readers—not scholars—to a selection of the best books on each of some hundreds of subjects alphabetically arranged. It has already passed through several editions. Under the head "Russia" we find twenty-two books of history and travel named, with the place of publication and price of each book given; under that of Turkey, fourteen books. The selection of books is generally popular, and is made in many cases with small discrimination; moreover, the volume is not adapted to English readers, as American editions are mentioned in preference to English. A serious defect is the absence of dates of publication. Still, the execution is far from despicable, and if the idea were appropriated by some publisher in our country and the work of preparing lists of books entrusted to several hands, a popular guide to reading might be produced which would be widely useful. If the writers of the chief articles in Messrs. Chambers' *Encyclopaedia* were to furnish a short bibliography of each of their subjects, the object would be at once accomplished in a far more efficient way than it could possibly be by a single compiler.

Indian Railways: their Past History, Present Condition, and Future Prospects. By Juland Danvers, Government Director of the Indian Railway Companies. (Effingham Wilson.) Mr. Danvers has acted wisely in reprinting his very valuable and interesting paper on Indian Railways, recently read before the Society of Arts, by request of the Indian Committee of the Council. He has not only given a good historical summary of the work done by companies in India with the legitimate aid of Government guarantees, but he has placed upon record facts and opinions which cannot but be acceptable to philanthropists as well as to mere shareholders. To those acquainted with the resources of our Eastern Empire, its customs and its inhabitants, the statistics will be rather

satisfactory than startling. If the financial results have, "as a whole, disappointed expectations," it cannot be said that the good effects—social, political, or commercial—of the Indian railway have been too highly coloured in the picture presented by the writer of the pamphlet under notice. Politically, indeed, he has not said half enough of the immense advantages gained. Imperial India, without the locomotive, would have been an anomaly and a laughing-stock in the eyes of Continental Powers accustomed to the ways and means of Great Britain. Now, if she has the misfortune to arouse envy, she will continue to command respect and admiration. Her 7,000 miles of railway are, at least, something substantial to show in return for labour and outlay; while few readers, after examining the details of completed lines supplied by Mr. Danvers, will refuse to endorse his statement that "all these great undertakings have not been carried out without much human exertion both of mind and body, and without a large expenditure of money." The concluding remarks merit close attention, coming as they do from one who has had access to the best sources of information on the question discussed, and one whose intelligence and experience eminently qualify him to advise. Cheap rates and fares are advocated in the interests of the public, and economy on the part of railway administrators and executives. But there is much to be learnt in the perusal of the whole pamphlet; and the appendix supplements the main paper with the opinions of competent and practical men, independently of useful statistics.

NOTES AND NEWS.

MESSRS. GRIFFITH AND FARRAN will publish in the autumn *The Three Wishes*, a story for girls, by M. E. B., with illustrations by Mr. C. O. Murray; and *Little May's Friends; or, Country Pets and Pastimes*, by Miss A. Whitem, with illustrations by Mr. Harrison Weir.

MESSRS. A. AND C. BLACK have purchased the copyright and plates of Kay's *Original Portraits and Caricature Etchings*, and propose to issue, towards the close of the year, a limited impression printed from the original plates engraved by the late John Kay.

Essex is the title of a new historical drama shortly to be published by Messrs. Williams and Norgate.

MR. LEOPOLD KATSCHER is about to publish, with Günther of Leipzig, a German translation of Taine's *History of English Literature*.

BERTHOLD AUERBACH, who has left Berlin for a summer residence in Tarasp, has in hand a novel, which is now nearly complete. Its title is *Landolin von Reutershöfen*, and the author describes it as a "Dorffroman." It will be first published in the feuilleton of the *Berliner Tagblatt*, but Auerbach has given permission to the firm of Mosse to arrange for its simultaneous appearance in other continental journals, and also in translations. The Baden newspapers have just given publicity to an account of their famous countryman's manner of working. It seems that each new creation of the author of the *Schwarzwälder Dorfgeschichten* is dictated by him to a shorthand writer. Auerbach, however, never allows the first draft to go to the press. He weeds out all the superfluities in this original stenographic edition of his story, and more than half the matter is frequently pruned away. The final copy delivered to the printer is invariably in Auerbach's own handwriting from beginning to end.

THE Chetham Society has recently issued its 101st volume. This is the seventh portion of the *Collectanea Anglo-Poetica*, the bibliographical monument of the late Rev. Thomas Corser, M.A., whose collection at the little rectory of Stand was one of the most remarkable of its class ever made. This volume deals with the letters G and H, and

includes notices of rare editions of Habington, Herbert, Arthur Golding, &c. The remainder of the material left by Mr. Corser will occupy three more volumes. They will be issued under the editorial care of Mr. James Crossley. When complete the work will form a contribution to English bibliography of the highest importance.

THE *New York Tribune* says:—

"The plans for the new 'Poole's Index' to periodical literature are making rapid progress. The current *Literary Journal* contains a list, submitted by Mr. Poole and the committee, of the periodicals which it is proposed to index. It includes no less than 148 periodicals not included in the Index of 1853, besides the later volumes of thirty therein indexed. In all, the schedules include over 4,600 volumes of periodical literature, inclusive of the year 1876. Supposing each volume to average only ten articles to be indexed, and each article to be entered or referred to but twice, here are a hundred thousand entries at once; as a matter of fact, the total is likely, in the present plan, to reach near double that sum. Such an index, including both English and American periodicals, will be absolutely invaluable to the student and general reader, especially as the careful results of the first scholars are now often presented through the columns of the magazines. The actual work of indexing is to be carried through by the co-operation of the leading libraries, and can scarcely take less than three years, if it does not take as much as five. Mr. Poole himself will do the final editorial work, assisted by Mr. Fletcher, of Hartford."

M. L'ABBÉ MARTIN has edited, in Syriac, the treatise of Bar-Zu'bi on the accentuation of the eastern Syrians, with a French translation (*Imprimerie nationale*), and has thus happily supplemented Dr. Phillips' edition of the treatises of Mar Jacob, Bar Hebraeus, and other representatives of the western Syrians.

The Officer's Memorandum Book for Peace or War, compiled by Lieut.-Col. R. Harrison (Henry S. King and Co.), is a collection of notes on military subjects arranged alphabetically, and of the briefest nature. Space is left on several pages for any additions that may be required, and a few slips of paper are placed in the cover for temporary notes. The memorandum book is simply what it professes to be, a "refresher" to the memory at a time of need, and may be useful to officers who do not already possess the *Handbook for Field Service* or the *Soldier's Pocket-Book*, either of which would seem to be more suitable to the requirements of active service.

MR. SKEAT's edition of the second version, or Text B, of *The Vision of William concerning Piers the Plowman*, *cir.* A.D. 1377, has been chosen for the first B.A. honours examination at the University of London. The volume has at present no notes, but Mr. Skeat's notes to all three versions of the poem will, it is hoped, be issued at the end of September by the Early English Text Society. The Glossary is put off till next year; but all difficulties are, meantime, fully explained in the notes.

THE six days' sale of the late Dr. E. F. Rimbault's library, by Messrs. Sotheby, Wilkinson and Hodge, ended on Tuesday last week, the total sum realised being 1,977*l.* 13*s.* 6*d.* The library included an extensive and rare series of works relating to ancient music, printed and in manuscript, the most valuable lot being a manuscript collection of Motetts, Hymns, Anthems, Songs, &c., made by Thomas Mulliner, Master of St. Paul's School, which fetched 82*l.* Among the other lots were:—a manuscript collection of Anthems, Motetts, &c., made at the beginning of the seventeenth century, 20*l.* 10*s.*; another collection of a little later date, 21*l.*; a collection of songs by composers of the seventeenth century, 13*l.* 13*s.*; the Hon. Roger North's *Memoirs of Music*, edited by Dr. Rimbault, 1846, with numerous additional illustrations, 13*l.* 15*s.*; a "pair of virginals," the once popular musical instrument, made by Adam Leversidge, London, 1666, in excellent preservation, the painting

within the lid representing promenaders in St. James's Park, sold for 26*l*. The remaining lots included Dibdin's *Bibliographical Decameron*, 13*l*.; Dibdin's *Typographical Antiquities*, 9*l*. 2*s*. 6*d*.; *A Bristol Drollery*, 1674, 5*l*. 2*s*. 6*d*.; Gower's *De Confessione Amantis*, 1554, wanting title, 7*l*. 5*s*.; Beaujoyeux's *Balet Comique de la Roynne*, 1582, 14*l*. 10*s*.; Antony Holborne's *Pavans, Galliards, Almains, &c.*, 1599, 8*l*. 10*s*.; Playford's *Breefe Introduction to the Skill of Musick*, 1654, the only copy known of this edition, 10*l*. 10*s*.; Wood's *Athenae Oxonienses*, Dr. Bliss's edition, 15*l*. 10*s*. Yet more interesting were Dr. Rimbault's Collections for a History of Soho (his native place); these comprised scarce engravings, original drawings, cuttings, and advertisements from old and modern newspapers, scarce plans, &c. Some portion of the history, extending to upwards of 200 pages, had been written by Dr. Rimbault, and the manuscript was included in the lot, which went for 33*l*.

MR. BLANCHARD JERROLD writes to us, *à propos* of our review of the third volume of his *Life of Napoleon III.* :—

"One point on which I claim a right to answer your reviewer, is where he says that I represent 'the man who violated his oath and broke every law' as acting within the limits of a lawful authority, which is not true. I have distinctly condemned the President's violation of his oath."

THE Association for the Reform and Codification of the Law of Nations holds its annual conference at Antwerp, under the presidency of Lord O'Hagan. The inaugural meeting will take place on August 30, and the sittings, which will be held in the Hôtel de Ville, continue until September 3. Reports and papers are promised on various subjects of Private International Law, towards which the Association has already contributed much valuable information, as well as on the burning questions of the rights and duties of belligerents and neutrals, which are scarcely destined to be settled by a congress of unofficial lawyers.

A MONK of the Benedictine monastery at Raigern, between Brünn and Vienna, has completed a mechanical curiosity in the shape of a self-moving terrestrial globe, 1·4 mètres in diameter. A combination of wheels gives it a motion similar to that of the earth, and when once set going it will revolve for three weeks. At the north pole of the axis are dial-plates, on which the days, months, &c., are indicated, and over these is a smaller globe, by means of which the motion of our planet round the sun is exhibited. The larger globe sets the smaller one in motion by the agency of twelve wheels. The construction of the mechanism took more than ten years' patient application, and was only completed after numerous experiments. As regards geographical details, the map on the globe is carefully drawn, and shows all the latest discoveries. The steamer routes, railway and telegraph lines, the heights of mountains, and the depths of the ocean are all distinctly shown. By a somewhat odd conceit, the year in which the globe was begun (1866) can be ascertained by a rearrangement of certain letters of the Benedictines' motto inscribed on it:—"In hoc, sicut in omnibus, glorificetur Deus." The maker of the globe is a self-taught mechanic and artist, who, during the past thirty years, has adorned the monastery with numerous examples of his skill and ingenuity.

In the fifteenth century the custom of writing journals of travel, which had been so long restricted to clerics and members of religious orders, was extended to the cultivated members of the knightly and mercantile classes in the rich German cities. In the early part of the century pilgrimage became a fashion among the noble and the rich families of Bern, Zürich, Nürnberg, and similar cities. Most of the pilgrims appear to have kept diaries. Many of these have been printed by local literary societies. The Holy Land was the favourite goal, but Rome was often

taken in the way. No account of these widely-scattered treasures of the family and civic archives of Southern Germany has ever appeared in English. The Literarische Verein of Stuttgart has just issued an addition to this interesting series by printing Nicolaus Mussel's Description of the City of Rome. Mussel was a wealthy member of the Nürnberg Rath. He was not present in Rome as a pilgrim, but in his official character as a representative of his free city at the coronation of Frederick III. in 1452; but he evidently regarded his presence there as a great religious privilege, and spent much time in the visitation of churches and relics. He says that in one chapel no less than a hundred and eighty thousand years of indulgence could be obtained every day. He was shown among Old Testament relics, the Ark of the Covenant, the two stone Tables with the Ten Commandments, and the thorn-bush in which God appeared to Moses. He also saw the rope with which Judas hanged himself, and the shears with which the Emperor Domitian caused the first tonsure to be shorn on the head of St. John. He tells us that tonsure was first imposed upon the Christian Apostle by his persecutors as a stigma and mockery, and was afterwards adopted by the priesthood in imitation of their apostolical forerunner. As a matter of fact, the tonsure was not originally clerical, but monastic: a layman was often tonsured, while a priest remained unshorn. Councillor Mussel was not critical; but the connexion between the Apostle John and the custom of tonsure points backward to the controversies on the right form of the tonsure between the Roman and Anti-Roman parties in England in the seventh and eighth centuries. Perhaps St. Wilfrid, in his journey to Rome on this very matter, studied the shears to which his Irish opponents attributed the first Eastern or Anti-Petrine tonsure.

WE record with regret the death of Mr. William Longman, F.S.A., at Ashlyns, near Great Berkhamstead, on the 13th inst., in his sixty-fifth year. The deceased gentleman was a son of Mr. Thomas Longman, for many years the head of the celebrated publishing-house of Longmans in Paternoster Row, and was himself admitted to a share in the business in 1839. By his devotion to business he materially assisted in increasing the prosperity and reputation of the firm. In his pleasant retirement in Hertfordshire he occupied himself, in addition to the ordinary duties of a country gentleman, with the study of history, and by his lectures at Chorley Wood helped to spread among his neighbours a better knowledge of their ancestors. A lecture delivered by him on Switzerland was printed for private circulation in 1857, and a little work containing suggestions for the exploration of Iceland passed into a second edition in 1861. *The History of the Life and Times of Edward III.* (2 vols., 1869) was a more ambitious essay in the fields of historical research, and was favourably received by a critical public. As chairman of the Finance Committee for the completion of St. Paul's, he naturally applied himself to the study of the past history of the cathedral, as well as to its improvement for future generations. The result of his researches was a *History of the Three Cathedrals dedicated to St. Paul in London* (1873), a volume agreeably written and charmingly illustrated. The future historian of the booksellers of London will recognise in the character and talents of Mr. William Longman a worthy descendant of the energetic and far-sighted men who laid the foundations of the firm of Longmans.

NOTES OF TRAVEL.

ON July 14 we mentioned that the International Commission of the African Association had resolved upon despatching an expedition to Africa without delay. We now hear that all the necessary arrangements have been made, and that the expeditionary party, under the command of M.

Crespel, is just on the point of starting. They will, in the first place, establish dépôts at Zanzibar and also at some point in Unyamwezi, after which they will apply themselves to the carrying-out of one of the great features of the Brussels programme—viz., the establishment of a permanent "station" in the interior, probably near, if not on the shore of, Lake Tanganyika. In spite of M. d'Abbadie's protest, of which a translation was given in the ACADEMY of August 4, the party will consist of at least three Europeans, in addition to the chief—viz., M. Cambier, as astronomer and geographer, Dr. Maes, as naturalist, and M. Marno, for general exploring work. The expenses of the Expedition will, of course, be entirely provided out of the funds of the International Commission, which have recently received a handsome addition from this country.

THE Portuguese Expedition to the West Coast of Africa will soon take its departure for the interior. As our readers are aware, two of the party, Major Serpa Pinto and Captain Brito Capello, sailed from Lisbon in the *Zaire*, on July 7, and Lieutenant Roberto Ivens, of the Portuguese navy, who has just completed a three years' service on the African station, was to leave Lisbon on the fifth of this month. Senhor Pinto, it may be mentioned, has already had considerable experience in African exploration, having made journeys to Lake Nyassa and the neighbourhood of the Victoria Falls of the Zambesi; and the party are said to be all thoroughly inured to the climate. They are well provided with scientific instruments, among which is a universal theodolite of his own invention, presented to them by M. d'Abbadie, the African traveller.

THE rival schemes of MM. Wyse and de Puydt for making a canal across the Isthmus of Darien are just now attracting some attention in France; and as the former has already been described in the ACADEMY, it may not be uninteresting to recall the salient features of the latter. The canal, according to M. de Puydt's plan, would start on the Atlantic side from Puerto Escondido, about 140 miles south-east of Panama, and follow the valley of the small river Turgandi, running almost north and south; it would then take a south-easterly direction, and enter the valley of the Tanéla. It would next be taken to the Cordillera range, which it would cross through a defile between the Mali and Estola peaks. The mouth of this defile, which is the highest point to be overcome, according to M. de Puydt's observations, is at a height of about forty-six mètres above the level of the sea. From that point the canal would be continued on the Pacific side in the valley of the River Pucro, and would follow this stream to its junction with the Tuyra, the chief river of the isthmus, to which it would run parallel for some distance, eventually joining it about sixty-five kilometres above its mouth. The waterway between the Atlantic and the Pacific would thus be completed. The length of the canal proper would be about 88 kilometres; it would have no locks, but would not have the same level as the two oceans. There would be a culminating point, the position of which has not yet been definitely fixed, but it would be somewhere on the Pucro. The waters of the higher regions would be collected at this spot, and allowed to flow down by gentle declivities towards the Atlantic and Pacific. M. de Puydt's plan, we may add, is adopted by an association styled the Société Internationale du Canal Colombien.

THE recently issued *Bulletin* of the Société de Géographie de Paris contains, among other matter, a long paper by M. J. Dupuis, on his journey up the Hung-kiang (Red River) to the Chinese province of Yunnan, and some news of the French expedition on the Ogowe, in the shape of extracts from a letter written by M. Savorgnan de Brazza to Lope to the Governor of the Gaboon. The number also contains maps illustrating both these communications.

El Siglo of Montevideo of July 5 publishes the following letter from Sr. Wiener, dated from the capital of Bolivia on May 25, describing his bold ascent of the south-eastern peak of Illimani, one of the highest mountains of the Cordillera Real in Bolivia, and among the most elevated points of all S. America:—

"In fulfilment of the scientific mission to S. America intrusted to me by the French Government, I made an ascent of the south-eastern peak of Illimani, on May 19, in company with my secretary Sr. Don José Maria Ocampo, and the surveyor Sr. Don Jorge B. de Grumbkov. The ascent was begun at 4 h. 40 m. A.M., from the farmhouse of Cotaña, which lies at an elevation of 8,012 feet [2 Paris feet] above the sea-level. Following a path which leads thence up the skirts of Illimani, we reached the rancho of a native named Manuel Itula at 7 A.M., and rested for a quarter of an hour at this point, which is at a height of 9,992 feet; continuing on the path we crossed the brook which waters the gully of Caipayá, and there, at an altitude of 10,402 feet, came upon some cultivated plots of oca (an edible root). The point at which the last trees of the kind known as *Chachacoma* in Peru, and *Keñua* in Bolivia, were seen, was at a height of 11,392 feet; and the line which marks the beginning of the perennial snows, which we reached at 10 h. 6 m., is 14,027 feet above the sea. The ascent on horseback was not possible beyond a torrent bed, which was entered at an elevation of 13,842 feet, and at the foot of this we left our animals at 9 h. 20 m. A.M. Hence upward the slopes had an inclination of 40° to 45°; in parts of these the alpenstock was not sufficient aid, and the ropes had to be used. After nine hours of climbing we reached the actual summit of the S.E. peak of Illimani, to which we have given the name 'Pico de Paris,' and on which we left a confirmation of our ascent hermetically sealed-up in a glass tube. The elevation of the peak by aneroid barometer is 20,112 feet, and by boiling point thermometer 20,288 feet; the temperature was 7° centigrade (45° F.). A remarkable fact, and one which surprised us not a little, was the ease of respiration, remembering that at an equal altitude in aerostatic ascents respiration has been found very difficult, and has caused very disagreeable symptoms. I attribute this fact to the continual upward current from the Yungas (the tropical lowlands below an altitude of 5,000 feet) and from the valley of the Río de la Paz, as well as to the semicircular enclosure formed by the heights in this region constituting a sort of receptacle or *atmospheric bay*, if one may use the expression. As we did not attain the summit till 4 h. 50 m. P.M., it was necessary to begin the descent almost at once in order that we should not be overtaken by the darkness in the region of perpetual snow. Five hours of descent brought us again to the rancho of Manuel Itula, and there we passed the night, our latter march having been aided by fine moonlight."

The south or highest peak of Illimani has been variously measured trigonometrically from beneath as follows:—By Pentland, 19,843 Paris feet; by Hugo Reck, 20,022 Paris feet; by Pissis, 20,037 Paris feet; and by Minchin (1877), 21,224 English or 19,915 Paris feet.

A REMARKABLE natural phenomenon supposed to be connected with the recent great earthquakes on the Pacific coast is reported from the district called Chacras in the Argentine province of Catamarca. Whether it is that the land has suddenly fallen in, or that subterranean reservoirs of water have been let loose, the district named is being submerged and formed into a lake which is rapidly increasing in extent.

M. BONNAT, the former explorer of the Volta river on the West African coast, writes to *L'Exploration* from a place named Aoudoua on June 3, describing the progress of his new expedition, to which we have formerly referred. He reached the Gold Coast on April 10, and by the 17th had completed the transport of his goods from Axim to the mouth of the river Encobra (no doubt the Ankobra of the maps), which is seventy yards wide at its mouth, and had shipped these in eight canoes. After five days of difficult ascent against the river current, swollen by the recent rains, resting each night at one or other of the

many villages on the banks, the foot of a rapid was reached, which barred the passage of the laden canoes. M. Bonnat went on overland through the jungle to Aoudoua, where he was well received by the native chiefs, and after much labour had succeeded in dragging his little fleet up to this point beyond the rapids. He describes the country as exceedingly fine and productive.

Nature of the 9th inst. notes that a letter has been received by Dr. G. Bennett (now in London) from Signor D'Albertis, dated from Somerset, Northern Australia, on May 2, in which he says:—"I am ready to start for the Fly river, New Guinea, and intend to leave in the steam launch *Neva* to-morrow morning if the weather is fine. My crew consists of five Chinese, three South Sea Islanders, and an engineer."

DISCOVERY IN THE BRITISH MUSEUM OF THE FIRST CHRISTIAN HEBREW GRAMMAR.

THE Tübingen University has just (August 8-11) celebrated its fourth centenary, and many are the books and dissertations which have been written to celebrate the event. Among them is one of special interest to English Hebraists and to book-lovers in general. It is a photolithographic reproduction of *Conradi Pellicani De modo legendi et intelligendi Hebraeum*, from the British Museum copy. This is at once the first Hebrew grammar written by a Christian, and the first book printed with Hebrew type in Germany. Up to this time bibliographers of Hebrew grammar (for instance, Steinschneider, Fürst, and others) have uniformly described it as published in Basle, 1503, in quarto; but nobody appears to have seen it, and, in 1870, F. Bresch, in his *Esquisse Biographique sur Conrad Pellican*, and last year Dr. Ludwig Geiger (son of Dr. Abraham Geiger, and well known himself by his historical publications), in the *Jahrbücher für Deutsche Theologie*, were able to argue, with every appearance of conclusiveness, that the work had never been printed at all. And yet it was printed, and is still extant in not a few libraries, the British Museum among others, though Dr. Geiger expressly says it is not to be found there, nor yet at Oxford, Paris, Berlin, or Basle. It is not, indeed, a separate work, but forms part of the famous *Margaritha philosophica* of Gregorius Reisch, the encyclopaedia of the learning of the sixteenth century. Moreover, there is only one of the many editions of this work in which Pellican's Hebrew Grammar is to be found—namely, that printed by Grüninger in Strassburg, 1504 (to be distinguished from another edition of the same place and the same year, printed by Johannes Schott). And now another bibliographical riddle can be solved. Two other books of Pellican's have been mentioned by all bibliographers since T. Chr. Wolf (1705), (that is, in addition to his *De modo*, Basileae, 1503), which are: *Grammatica Hebraica*, Argentor., 1540, and *Dictionarium Hebraicum*, Argentor., 1540. Yet even Wolf confesses that he had often sought the last-mentioned work, but never seen it, and so too says Dr. L. Geiger. How should they have done so, when all three works (*De modo*, Basle, 1503; *Grammatica*, Argent., 1540, and *Dictionarium*, ib.), are identical, and to be found in the *Margaritha philosophica*, printed by Grüninger, Argentorati, 1504, 4to? The misprint 1540 instead of 1504 has been transmitted through nearly two centuries without having been noticed or corrected. The other misleading statement, that the *De modo* was published Basileae, 1503, in 4to, emanated from the famous Swedish traveller of the last century, Joh. Jas. Björnsthål, who saw a copy of this work in the library of the Benedictines at Cologne, mistook the date of the dedicatory letter of Pellican, "Ex Basilea Kalendas Maij Anno MDIII." for the year and place of the publication, and added the size of the book "quarto" (German edition of his *Letters*, 1782, vol. v., p. 343).

Pellican's Grammar itself, together with Reading-book and Hebrew-Latin-Greek List of Words, is contained on twenty leaves (thirty-nine pages) in quarto, including two very interesting full-page woodcuts, most probably by Michael Wolgemuth. The one represents the bringing of the Alphabet to the Hebrews by Moses, to the Greeks by Cadmus, and to the Latins by Nicostrata, the wife of Evander; the other the prophet Isaiah sitting at his desk and waiting for inspiration. It is surprising to find how much Hebrew Pellican learned by his own exertions in two years; the grammar is, of course, not as complete as Reuchlin's *Rudimenta*, but much better than one would expect; only when we read in Pellican's biography (published from his autograph preserved at Zürich by Dr. Riggensbach, also for the Tübingen Celebration) how burning and untiring his zeal was, we begin to understand his progress. Much less successful was the founder of the Hebrew types, or rather, the workman who cut the types, for they seem to have been wrought in wood. The longer passages from Isa. i. 53, Ps. x., &c., would be rather difficult reading to a student of our day. We ought to mention, in conclusion, that these interesting facts have been brought to light by Dr. E. Nestle, who came to London in 1875 to work at Syriac manuscripts in the British Museum, and whose valuable essay on the historical treatment of Hebrew Proper Names has been already noticed in the ACADEMY. The selling price in Germany of the photolithographic reproduction of this British Museum treasure is five marks (five shillings), and any foreign bookseller would gladly take orders for the book. Ninety copies only are at present on sale.

THE PROMOTION OF THE SCIENTIFIC BRANCHES OF GEOGRAPHY.

WITH a view to promote the study of the special scientific branches of geography, the Council of the Royal Geographical Society resolved last year that a sum not exceeding 500*l.* should be annually applied in some such manner as the following, but at the same time they did not bind themselves down to any particular programme:—

1. For grants to assist properly qualified persons in undertaking in any part of the world geographical investigations of a specially scientific nature, as distinguished from mere exploration.
2. For grants to aid in the compilation of useful geographical data, and in preparing them for publication; and in making improvements in apparatus or appliances useful for geographical instruction, or for scientific research by travellers.
3. For fees for the delivery of lectures on physical geography in all its branches, as well as on other scientific aspects of geography in relation to its past history, or the influences of geographical conditions on the human race.

The ground covered by this programme was so extensive, that the first steps taken towards its fulfilment were of necessity somewhat tentative in their nature, and the Council have hitherto confined their attention to the third section. During the past session a series of lectures has been delivered—the first, by General R. Strachey, being an introductory lecture, on Scientific Geography; the second, by Dr. W. B. Carpenter, on the Temperature of the Deep-Sea Bottom; and the third by Mr. Alfred R. Wallace, on the Comparative Antiquity of Continents, as indicated by the distribution of living and extinct animals. Similar arrangements, we are glad to hear, have been made for the session of 1877-78, and it may be interesting to note here that these lectures will always be published, in the first instance, in the *Proceedings* of the Society. General Strachey's and Dr. Carpenter's have already so appeared, and Mr. Wallace's will be published during the month of September.

With a view to carry out the first and second sections of their programme, the Council now invite offers from persons who are willing and

qualified to undertake special investigations, whether by experiment, calculation, or historical research, or to carry out any other description of valuable geographical work. Such work will be liberally remunerated, and the Society will therefore claim the sole right of publishing the results for a certain defined period. It may fairly be hoped that this scheme, if well responded to, will gradually bring about the publication of a large and valuable series of geographical essays.

The line to be taken is thus indicated by the Council:—

"The range of subjects contemplated is extremely wide, being almost co-extensive with science, because there is hardly any physical fact that does not admit of having new light thrown upon it when treated in geographical correlation with others. There is still a large field for the application of mathematical processes, independent of such well-known topics as the projections of the sphere, geodesy, and astronomical methods of determining position."

The Council do not, however, think it advisable at present to specify definite subjects of research, but rather to leave the choice to persons who have original ideas as well as a desire to work them out, if only they were assured that their labour would be remunerated; but still they think it well to call the attention of such persons to two scientific schemes, as they may, perhaps, be properly termed. One of these was drawn up by the late Admiral W. H. Smyth, in order to show the various enquiries which should be encouraged in the leading divisions of the science of Geography:—

I. *Absolute*.—(1) Of the mass and form of the globe; (2) motions and intrinsic properties of the globe; (3) of effects from celestial causes.

II. *Physical*.—(1) Natural divisions and geological features of the world; (2) mountains, plains, deserts, mines, and minerals; (3) particulars of the animal and vegetable kingdoms; (4) seas, lakes, rivers, and springs; (5) currents, tides, and hydrographical data; (6) climate, winds, weather, and seasons; (7) volcanoes, earthquakes, and other phenomena.

III. *Special*.—(1) Ancient and modern history of the earth; (2) the distribution of races and languages; (3) names, derivations, and revolutions of states and cities; (4) latitudes and longitudes, astronomical and geodesical; (5) the variation, dip, and other magnetic phenomena; (6) determination of heights and distances; (7) relative magnitudes of all countries and nations.

IV. *Political*.—(1) Population, division of the people, general statistics; (2) artificial divisions of land, agriculture, produce; (3) commerce, manufactures, fisheries; (4) government, manners, customs, laws, policy; (5) canals, roads, mills, bridges, markets; (6) religion, education, forces, arts.

The other scheme alluded to is that propounded by General Strachey in the lecture which he delivered before the Society last session.

THE CONFERENCE OF LIBRARIANS.

The Organising Committee will nominate to the Conference for election as vice-presidents the Rev. H. O. Coxe, librarian of the Bodleian, Mr. Jas. T. Clark, keeper of the Advocates' Library, and the Rev. Dr. Malet, librarian of Trinity College, Dublin. It is perhaps not entirely a casual coincidence that these three libraries are the largest in England (after the British Museum), Scotland, and Ireland respectively.

For election to the council of the Conference the committee will nominate from among provincial librarians Mr. J. Small, librarian of Edinburgh University; the heads of the Free Public Libraries of Birmingham (Mr. J. D. Mullins), Liverpool (Mr. P. Cowell), and Manchester (Dr. A. Crestadoro); the librarian of the Literary and Philosophical Society of Newcastle-on-Tyne (Mr. W. Lyall); and that well-known worker in the library field, Mr. W. E. A. Axon, secretary of

the Manchester Literary Club. From among London librarians they will nominate Mr. G. Bullen (keeper of the Printed Books), and Mr. R. Garnett (superintendent of the Reading Room), of the British Museum; Mr. R. Harrison, librarian of the London Library; Mr. W. H. Overall, the Corporation Librarian; Mr. W. S. W. Vaux, librarian of the Royal Asiatic Society; and Mr. B. R. Wheatley, librarian of the Royal Medical and Chirurgical Society. Of these Messrs. Harrison, Vaux, and Wheatley have been chairmen of the Organising Committee.

The committee will propose for election as secretaries their own secretary, Mr. E. B. Nicholson, librarian of the London Institution, and Mr. H. R. Tedder, librarian of the Athenaeum Club, one of their most active members.

To obviate needless criticisms it is right to state that the committee wished to include among their nominations Mr. H. Bradshaw, librarian of Cambridge University; Mr. E. Edwards, the historian of libraries; Mr. D. Laing, librarian of the Signet Library; and Mr. James Yates, the public librarian of Leeds. With Mr. Edwards, who is travelling, they were, however, unable to communicate; Mr. Laing cannot be present; and Messrs. Bradshaw and Yates prefer to give their support in a less public capacity. It must be added that the committee will propose to assign three vice-presidencies and several places on the council to representatives of other countries, of whom it is believed that a considerable number will attend the Conference.

The probabilities that the Conference will have a most important influence on the future of libraries in this country continue to increase. The inaugural address of Mr. Winter Jones will be, we hear, of an exclusively practical character. The Organising Committee will not merely propose the formation of a Library Association of the United Kingdom, but, in order to give it immediate life and activity, will submit a constitution for it. Finally, Mr. Nicholson will call the attention of the Conference to the want of free public reference and lending libraries in London, and will move the appointment of a committee of leading librarians and men of note and influence, to promote the further adoption of the Public Libraries Act in the metropolis.

CATALOGUS CODICUM MANUSCRIPTORUM, QUI LIBERALITATE SUAE MAJESTATIS ABDUL HAMID II. IMPERATORIS OTTOMANORUM BIBLIOTHECAE UNIVERSITATIS REGIAE BUDAPESTIENSIS DONATI SUNT.

I.

CODICES Latini omnino Corviniani, insigniis gentiliis Mathiae Corvini distincti.

1. M. T. Ciceronis e Verrem orationes. Codex membr. saec. xv. in fol. folior. 165, s. a., ornamentis marginalibus et 7 initialibus deauratis distinctus.

2. Clementis Papae successoris Petri Itinerarium. (Per Rufinum presbyterum Aquileiensem traductum.) Cod. membr. saec. xv. in fol. folior. 134, ornamentis marginalibus et 13 initialibus elegantissimis auro pictis illustris.

3. Curtius Rufus: Rerum Gestarum Alexandri Magni Regis Macedonum Libri Novem. Cod. membr. saec. xv. in fol. folior. 132, ornamentis marginalibus et 7 initialibus auro pictis et insigniis gentiliis Beatricis reginae ornatus.

4. Eusebii Pamphili De Evangelica Praeparatione Libri xiv. Cod. membr. saec. xv. in fol. folior. iii. et 182, ornamentis marginalibus, 14 initialibus deauratis conspicuis, s. a.

5. Eusebii Pamphili Chronica, cum interpretatione S. Hieronymi presbyteri et superadditis Prosperi. Cod. membr. saec. xv. in fol. folior. 77, ornamentis marginalibus et 11 initialibus (majoribus et minoribus) deauratis insignis.

6. Scriptores Historiae Augustae: Emili Probi De Excellentibus Ducibus Exterarum Gentium; Plinii Secundi Liber Illustrum Virorum. Cod. membr. saec. xv. in fol. folior. iii. et 178, ornamentis marginalibus ac 36 initialibus elegantissime deauratis exaratus, s. a.

7. Silius Italicus: De Secundo Bello Punico Libri xvii. Codex membr. saec. xv. in fol. folior. 186, ornamentis marginalibus ac 17 initialibus elegantissimis decoratus, s. a.

8. P. C. Taciti Fragmentum Libri. Cod. membr. saec. xv. in fol. folior. 132, ornamentis marginalibus et 10 initialibus auro pictis distinctus.

9. Q. S. F. Tertullianus: Adversus Marcionem Libri quinque. Cod. membr. saec. xv. in fol. folior. 178, ornamentis marginalibus, 5 maj. et 10 min. initialibus deauratis illustris.

10. Theophrastus: De Historia Plantarum Libri decem, et De Causis Plantarum Libri sex; ex Graeca Lingua in Latinam traduxit Theodorus Gaza Graecus Thessalonicensis. Cod. membr. saec. xv. in fol. folior. 250, ornamentis marginalibus splendidissimis et 18 initialibus deauratis distinctus, inter omnes Corvinianos pulcherrimus. (In folio veteri ligaturae agglutinato habet: Vespasianus florentinus fecit fieri florentie.)

II.

Codices Latini, ut praesumuntur Corviniani.

11. C. Julii Caesaris Commentariorum Libri xiv. Cod. membr. saec. xv. in fol. folior. 212, 14 initialibus elegantissimis ornatus; folium 1-um, ubi ornamenta marginalia et scutum Matthiae regis pingi solebant, deest, s. a.

12. Suetonius Tranquillus: De Duodecim Caesaribus. Codex membr. saec. xv. in fol. folior. 179, cum una litera initiali auro picta, s. a.; folium 1-um deest.

13. Panegyrici Veteres (Incipit Panegyricus Plinii II., etc.). Cod. membr. saec. xv. in fol. min. folior. 143, s. a., ornamentis marginalibus et 12 initialibus deauratis insignis; folio 1-mo pagina adversa, locus ille ubi scutum appingi solebat (serto viridi circumdatus), vacat.

III.

Codices alii, qui nec scutum nec characterem Corvinianum habent.

14. Albertus Magnus: De Mineralibus Libri quinque. Cod. chart. saec. xv. plus vi. in 4to, folior. 93, s. a., in fine mancus.

15. Albucasis [Albughaz?]: Cyurgia, cum formis instrumentorum. Cod. membr. saec. xiv. in fol. folior. 47, s. a., formis instrumentorum coloratis perquam multis illustratus.

16. Aristoteles: Liber Phisicorum. Cod. membr. saec. iv. in 4to, fol. 56, s. a. et auctore.

17. Aristoteles: Liber Posteriorum; Egidius Romanus: De Purificatione Intellectus possibilis contra Commentatorem, Quid sit Medium in Demonstratione Potissima; Antonius De Parma: De Unitate Intellectus, Liber De Arte Fidei Catholicae. Cod. saec. xv. in membr. ex papiro, forma fol. folior. 72, ornamentis marginalibus, tribus miniaturis et multis initialibus coloratis exiguis cum scuto incerto.

18. Biblia Sacra Utriusque Foederis. Cod. membr. saec. xiv. in fol. min. folior. 412, 72 miniaturis distinctus, ad initium et in fine a putredine inutilis.

19. A. M. T. S. Boetius: De Consolatione Philosophiae Libri quinque. Cod. membr. saec. xv. quart. folior. 56, ornamentis marginalibus et 5 initialibus deauratis, s. a. et titulo.

20. M. T. Cicero: De Amicitia, De Senectute, De Officiis, Somnium Scipionis; Epistola S. Bernhadi ad Raymundum Militem. Cod. membr. saec. xv. in quart. folior. 89, ac ornamentis marginalibus characterem Burgundicum redolentibus, 6 miniaturis elegantissimis, nec non 18 min. initialibus deauratis distinctus.

21. Gabr. de Concorezio: Tabula cum Allegoriis noviter Repertis. Codex. chart. saec. xv. in oct. folior. 96, s. a.

22. Sext. Pomp. Festus: De Verborum Significatione. Codex chart. saec. xv. in oct. folior. 120, s. a.

23. Grammatica Latina (in prosa). Codex chart. saec. xv. in oct. folior. 108, s. a. et titulo.

24. Grammatica Latina (in versibus cum glosario). Cod. membr. saec. xv. in quart. folior. 71, ornamentis marginalibus et initialibus coloratis insignis.

25. Incipit Liber qui vocatur Historiographus. Cod. chart. saec. xv. in quart. folior. 106, initialibus coloratis ornatus.

26. Plutarchus: Aristidis et Catonis Censorii Vita. Cod. membr. e Graeco ad Latinum traductus, saec. xv. in oct. folior. 58, s. a.

27. Scriptores Historiae Augustae. Cod. chart. saec.

xv. in fol. folior. 176, s. a. et titulo, tribus miniaturis colore pietis conspicuus.

28. Simon Janvensis: Liber Sinonimorum (medicorum). Cod. chart. saec. xv. in fol. folior. 217, s. a.

29. Simon Janvensis: Clavis Sanationis (Liber Sinonimorum). Cod. chart. saec. xv. in oct. folior. 217, s. a.

30. Incipit Speculum Humanae Salvationis (Biblia versificata). Cod. membr. saec. xv. in fol. folior. 48, cum pluribus initialibus deauratis et coloratis, s. a.

31. P. Terentius Afer: Comoediae sex. Cod. chart. (Calliopianus) saec. xv. in oct. folior. 151, cum initialibus coloratis.

32. M. Vitruvius Pollio: De Architectura; P. Candidus: Peregrinae Historiae et Grammaticae. Codex chart. saec. xv. in fol. folior. 82.

IV.

Codices Italici, cum hispanico.

33. Dante Alighieri: La Divina Commedia. Cod. membr. italicus, saec. xv. in fol. folior. 82,3 miniaturis et 94 illustrationibus coloratis ornatus.

34. Codex italicus: De Navigatione cum Descriptionibus Cosmographicis. Cod. chart. saec. xv. in fol. folior. 100, cum initialibus coloratis, s. titulo et a.

35. Codex hispanicus, continens excerpta nonnulla ex Aristotelis, Senecae, Ciceronis et Cassiodori operibus. Cod. membr. saec. xv. in quart. folior. 143, s. a., multis initialibus coloratis ornatus.

MAGAZINES AND REVIEWS.

THE *Cornhill* for August displays a good bill of fare. Mr. Symonds has a charmingly picturesque paper on Amalfi, Paestum, and Capri, in which he contrasts the intensely mediaeval character and impression of the first with the predominating Greek tone of the second, and the associations and reminiscences of imperial Rome in the third. Yet "neither Tiberius nor Caligula, nor yet Ferdinand of Aragon nor Bomba, has been able," he adds, "to leave trace of vice or scar of crime on nature in this Eden." "Royal and Noble Gossip" is a choice collection of racy anecdotes of gluttony, bibulousness, antipathies, precocity, and, in short, all that savours of eccentricity in high places. Another paper, on "Folk-dirges," has more pretensions to the title of an essay; and "the biography" of François Villon contrives to bring out one or two new features in a "Bohemian" of early date, already canvassed and discussed to satiety by the magazines.

IN *Macmillan* Mr. Thomas Brassey opens with a paper on "Recent Designs for Ships of War," written under the conviction that the shipbuilding problem presents difficulties unparalleled heretofore in our naval history, and in the prospect of more such encounters as that between the British flagship *Shah*, and the Peruvian ironclad *Huascar*. The tone as well as the point of "Pessimism and its Antidote" strikes us as slightly obscure; and we doubt whether England is yet ripe for the possible substitutes for party government, which Mr. Goldwin Smith discusses, from his Transatlantic experience, in a paper on "The Decline of Party Government." "Popes and Cardinals" will make the reader *au courant* with the powers, politics, and probable tactics of the College of Cardinals, when called to decide on a successor to the papacy; and he will gather from it also an idea of the opportunities of the Veto Powers. There is a mixture of interest and dulness in Dr. Service's account of a Scottish "Elia," who, for obvious reasons, has little resemblance to the English "Elia," with whom he is not wisely compared.

Fraser's Magazine this month contains fresh and readable instalments of "Studies in Russian Literature" (embracing this time the poet, essayist, romancist, and historian Karamsin, and the romantic poet Jukovsky), "Quarter Sessions under James II.," "Experience of Ambulances," and "British Trade." It has also a temperate reforming article on the "City," by Arthur Arnold, well worth perusal. A. K. H. B. contributes a pleasant paper "Concerning the Longest Day,"

enlivened with a choice of translations for the words "Anathema sit," which bespeak the "country parson" taking holiday. A brisk and lively account of "Sexagenarian Mountaineering," by the Rev. F. Barham Zincke, plainly shows the writer to be one who after his sixtieth year is capable of achieving more on a visit to Switzerland than "look at heights he had once climbed." He has applied his reflective powers to the phenomena of Swiss elementary education, which he finds in the larger towns excellent, and fairly good in the smaller places, and attributes to the common interest felt in the schools which are neither endowed nor maintained by distinct classes, but depend on the almost universal diffusion of property in land which obtains among the Swiss. After all, however, the most readable paper in this issue of *Fraser* is Mr. Richard Garnett's "Purple Head," a very brief but humour-breathing story based on Vopiscus's life of Aurelian, which reveals a vein of quiet irony quite in the manner of Peacock, and which we cordially recommend to all readers.

IN *Blackwood* another "Wanderer's Letter" to the editor pleasantly supplies reminiscences of Joachim Murat, the whilom dashing *sabreur* and Marshal of Napoleon, as King of Naples and husband of Caroline Buonaparte. The coldnesses and jealousies betwixt the king and the Emperor are shown to have subsided when the former felt a yearning to share the laurels of his old chief in the contemplated expedition to Russia. After much intrepid gallantry on that ill-fated invasion, the stars in their courses fought against the starved and frozen invaders, yet more persistently after Napoleon had left the command of the retreat to Murat, and it had been better for him to have sunk under the distresses and misfortunes of that retreat than, after bearing later on with Napoleon's jealous complaints, and by turns consulting the promptings of his own ambition and following the broken fortunes of his old chief, to meet his end by the fiat of a court-martial, ordered by pitiful King Ferdinand Nasone, at the castle of Pizzo. The Wandering Englishman has made the best of "the beggar whom Napoleon set on horseback, and who rode to the devil." Beside this paper we may mention one on Victor Hugo, whom it defines and illustrates as a *Titan of literature*, and two political articles on the burning questions of our "Indian Frontier Policy," and "The Storm in the East."

IN the *Argosy*, "Through Holland" is worth half the rest of the freight, as it takes us from Utrecht along arid plains to Goest, and thence with gorse and heathery slopes to the right and patchy downs to the left, to Amersfoort; after which, and one or two minor stoppages at Nykesk, Pulten, and Hardewyk, we are introduced to the ancient town of Zwolle, for which the watchman's horn discharges the duty of a curfew-bell at intervals through the night; and then, by carriage, to Kampen, near the mouth of the Yssel, in which port of the Zuyder Zee, and supposed resting-place of Thomas à Kempis, Mr. C. W. Wood has found a field for four of his characteristic illustrations, and for some very charming topographical descriptions.

DR. ALEXANDER BLACKWELL.

AMONG many Scotchmen of note in the last century whose memories are still worth reviving is one whose life is made additionally interesting by the mysterious circumstances attending his death. The commonly received history of the career of Dr. Alexander Blackwell, put in as brief a form as possible, is that he was born at Aberdeen about the close of the seventeenth century, studied medicine under Boerhaave at Leyden, and then settled in London; want of success there in his profession compelled him to support himself as a corrector for the press, and in 1734 he became bankrupt and a prisoner. By the exertions of his

wife, who gained fame as a drawer and painter of plants, he was ultimately set free, and settled down in Sweden, under some engagement or other with the Government of that country. After a short residence there he was arrested on a charge of conspiracy to alter the succession to the throne, was tortured and beheaded in 1747. A desire for more detailed information of Blackwell's fate led recently to a search among the foreign State Papers of that date preserved in the Public Record Office. We may here remind our readers that it is only within the last six or seven years that the privilege of access to such important sources of history was granted to students without any restriction whatever down to the year 1760; to the public spirit of Lord Granville this boon is owing, for previously to his administration of Foreign Affairs no papers were allowed to be seen of a later date than 1688. Colonel, afterwards Sir Guy, Dickens, was the English Resident at the Court of Stockholm about the time of Blackwell's abode in the country, and the correspondence he conducted with his chiefs in London has proved on examination to be full of curious and novel matter, throwing light on an obscure but not unimportant political event. We append extracts and abstracts from the principal despatches on the subject.

Colonel Dickens writes to Lord Chesterfield from Stockholm, March 13, O.S., 1746-7:—

"On Tuesday last, at noon, Doctor Blackwell, a Scotch Physician, was taken up here, by order of the King and Senate, and sent prisoner to the Castle. The said Blackwell came over here from England about five years ago, having undertaken to put the Agriculture and other improvements to be made in this kingdom, upon the same foot as they are in England, for which he was allowed a salary of one hundred and fifty pounds a year, and had a beneficial lease given him of an estate belonging to the Crown, upon which he was to make his essays. But through negligence or ignorance that estate growing rather worse than better, the Deputation of Economical affairs sent for him up to town, to give an account of his conduct, and to show in what manner he had merited the pension granted to him. This is not, however, as I am told, the reason of his arrest, but some indiscretions in words or actions, of which he has given so many instances since he is here, that several persons have thought him not right in his senses [*what follows is written in cipher in the original*] and your Lordship, I believe, will want no other proof of it than to know the true cause of his Confinement, which is, that one day last week he proposed to the King of Sweden, in an audience he asked in form, to abdicate the Crown in favour of His Royal Highness the Duke of Cumberland, and that on His Swedish Majesty's doing so, he should receive One Hundred Thousand pounds as a reward. The friends from whom I had these intelligences are of opinion that His Swedish Majesty has treated this affair a little too seriously, and instead of acquainting the Senate with this man's insolence, the best and shortest way would have been to have treated him like a madman as he is, and ordered him to be kicked out of the Court."

On March 17 Dickens continues:—

"The subject of all conversations here, at present, is the arrest of Doctor Blackwell, the Scotch Physician, mentioned in my last. Some people seem to think that he has been put upon this extravagant undertaking by the partisans of France, but it is much more probable that it was the product of his own wild brain, for tho' they are capable of anything, yet they could not have thought on such a weak and ill-concerted project, had they had any hand in it. . . . To return to Dr. B., there is certainly, as I have already said, something not right in his head. For this long time, he is known here for a man so much given to lying that it is hard to judge when he speaks truth. A few days before his arrest, he came to me and asked me, in presence of some British merchants, if I had not received a letter from him, inclosing a paper signed by the person who called himself the Duke of Perth, wherein he offered to make great discoveries concerning the late rebellion, if he could obtain his pardon. He pretended that this person had been at his house near Gottenburg, and that old Glenbucket was actually now there, and Perth not far from it; that he had given your lord-

ship an account of this, and was in daily expectation of your answer. All which we are persuaded are pure fictions and inventions, and with what view & intention is difficult to tell."

On March 20, Lord Chesterfield is informed—

"Doctor Blackwell has been examined three times since his arrest by the Chancery, and I am told he denies the things laid to his charge, and affirms that His Swedish Majesty misunderstood him. An officer has been sent to his house, near Gottenbourg, to seize on his papers and bring them up to town. I cannot too often repeat that this man is certainly wrong in his head, however, I should be glad to have His Majesty's orders with regard to the conduct I am to hold here, in case his madness should carry him so far as to pretend he had acted by some authority from England."

To this Lord Chesterfield replies in cipher from Whitehall, April 7, that his Majesty is astonished at the insolence of this fellow in having dared to make any use of his name in any proposal to the King of Sweden, and that Colonel Dickens is to disavow him in the most open and public manner as an infamous liar and impostor. In the meantime—that is, on April 3—Dickens writes:—

"The night before last Doctor Blackwell, the Scotch Physician, was put to a kind of torture to oblige him to come to a more particular confession. This torture consisted in his being let down naked into a hole or pit several yards under ground. He was taken out again yesterday, but if he has made any new discovery I know not, nor what it is they desire to be more particularly informed of by him."

On April 14 it is reported—

"Doctor Blackwell was put to torture again yesterday. He begins to raise pity amongst a great many here, as it is thought that he is used in this manner to make him accuse some of our friends whom they would ruin. Count Tessin presides at the Commission appointed to try him."

Further correspondence alleges that it was to favour a projected treaty between Sweden, Prussia, and France that such vigorous proceedings had been used against Blackwell, the French faction insisting he should declare who were his accomplices, or by whose instigation he made such a proposal to the King of Sweden. Torture had been applied to induce him to confess that Dickens himself had a hand in it; and, upon talk of a repetition of this cruel treatment, one of the Senate had told Count Tessin he should take care what he was doing, for such proceedings were contrary to the laws of Sweden, arbitrary and tyrannical. Dickens expresses his hesitation, on April 17, to take the least step in an affair of such a delicate nature, without further instructions; this was before Lord Chesterfield's direct repudiation of the man already noticed, dated April 7, had reached him, for it is not until April 23 that Dickens acknowledges the receipt of this latter communication, which decides him to leave Blackwell to his fate. In his letter dated May 8 we read in a cipher despatch:—

"The night before last Doctor Blackwell was put to a new torture I mentioned in one of my late letters, which consisted in his being tied up by his two hands, and having nothing to rest upon under his feet but sharp iron spikes. All I know as yet of the particulars of this affair is that it occasioned great debates in the Senate, and that several Senators spoke in the strongest manner against such a proceeding. . . . I do not hear whether the torments have made Blackwell declare anything more than he had said before."

On May 10 Dickens' despatch begins:—

"Though we know by many years experience all the tricks & artifices of the French faction here, yet we cannot help now and then being astonished at the insolence and Villainy of the schemes, which they lay for the advancement of their views & designs. In my last your Lordship having seen that Blackwell had been tortured for the third time, since then both the Danish Envoy here & I have been told by very good hands, that just before he was put to it, he was asked the following question, namely, if he would not rather endure the torments he was going to suffer than confess & declare where he had concealed the

papers & letters, which contained the plan formed by the Courts of England and Denmark to poison the Prince Successor, & whether he, Blackwell, as a Physician, had undertaken to execute [it], & to inculcate strongly these notions into the minds of the people here. These wretches are endeavouring to make it appear as if the affairs of Blackwell, Springer, and Heidman, had a connexion with one another, & that all the three had the same tendency of overturning the present succession; to which they insinuate that Russia is also privy. Where all this will end, nobody here is able to judge, but no one of the well-intentioned Swedes think themselves safe, as they may all be taken up one after another under pretence of their being concerned in this plot."

On June 12 it is reported:—

"The day before yesterday Doctor Blackwell, the Scotch physician, received his sentence, which was to be beheaded."

On June 19:—

"Copies of the sentence pronounced upon Doctor Blackwell are in several peoples hands here, as I am told, and contains in substance that he is condemned to die for being a spy, and for having had very dangerous intrigues tending to overthrow the succession and introduce an arbitrary Government in this country, to effect which he was empowered to lay out and distribute fourteen tons of gold, each ton of gold making one hundred thousand dollars silver mint."

The despatch dated July 31, O.S., closes the official narrative of this mystery:—

"On Wednesday last Dr. Blackwell, the Scotch Physician, was carried in a coach under a strong guard from the prison here in town to the usual place of execution, without the South gate, where he was beheaded, pursuant to his sentence. He behaved with such great decency & calmness of mind, as raised the admiration as well as pity of most of the spectators, for he is generally thought to have been innocent of the facts for which he suffered."

SELECTED BOOKS.

General Literature.

DIDEROT, Œuvres complètes de, revues, etc. par J. Assolant. T. 20 et dernier. Paris: Garnier. 6 fr.
LEB, I. La situation des Israélites en Turquie, en Serbie et en Roumanie. Paris: Baer. 7 fr. 50 c.
SWINBURNE, A. C. A Note on Charlotte Brontë. Chatto & Windus. 6s.

History.

BOEHMER, J. F. Regesta archiepiscoporum Maguntinensium. 1. Bd. Bearb. u. hrsg. v. C. Will. Innsbruck: Wagner. 25 M. 20 Pf.
KRUG-BASSE, J. L'Alsace avant 1789. Paris: Sandoz. 7 fr.
STILLE, G. Historia legionum auxiliorumque inde ab excessu divi Augusti usque ad Vespasianum tempora. Kiel: Lipsius & Tischer. 5 M.

Physical Science, &c.

JAHRESBERICHTE üb. die Fortschritte der Anatomie u. Physiologie. Hrsg. v. F. Hofmann u. G. Schwalbe. 5. Bd. Leipzig: Vogel. 15 M.
MULSANT, E., et Cl. REY. Histoire naturelle des coléoptères de France. Bréviennes (suite). Paris: Deyrolle.
WEINER, K. Die Psychologie u. Erkenntnislehre d. Johannes Duns Scotus. Wien: Gerold's Sohn. 4 M.

Philology, &c.

ASCENSIO Isaiæ aethiopice et latine cum prolegomenis, annotationibus, etc. edita ab A. Dillmann. Leipzig: Brockhaus. 3 M. 50 Pf.
EISENLOHR, A. Mathematisches Handbuch der alten Aegypter (Papyrus Rhind d. British Museum) übersetzt u. erklärt. Leipzig: Hinrichs. 63 M.
MIKLOSICH, F. Ueber die Mundart u. die Wanderungen der Zigeuner Europa's. VIII. Wien: Gerold's Sohn. 5 M.
SOUPE, A. P. Etudes sur la littérature sanscrite. Paris: Maisonneuve.

CORRESPONDENCE.

THE "LOST BOOK" BY CHARLES AND MARY LAMB.

Burlington, Vermont: August 1, 1877.

It may interest you to know that an edition of the "lost book" of poetry for children, by Charles and Mary Lamb, was published in America some two years after it was printed in England.

I copy the title-page from a copy here before me:—"Poetry for Children, Entirely Original. By the Author of 'Mrs. Leicester's School.' Boston: Published by West and Richardson and Edward Cotton, 1812." It is a little book 6 in. by 3½ in., and contains eighty-one pieces, against

the eighty-four of the English edition. The three pieces wanting are "Clock Striking;" "Why not do it, Sir, to-day?" and "Home Delights."

It bears imprint of "E. G. House, Printer, Court Street," and has no preface or advertisement. L. G. WARE.

A FRESH ALLUSION TO SHAKSPEARE?

40 St. George's Square, S.W.: August 15, 1877.

I trust Mr. Furnivall will forgive me, whose comparative ignorance of Chaucer and Shakspeare is perhaps better known to him than to anybody else, except myself, if I venture to suggest that R. Brathwait's allusion to Oberon, Mab, &c., is not, as he supposes, to Shakspeare and the *Midsummer's Night's Dream*, but to Drayton and his *Nymphidia*, in which Pigwiggan plays an important part as the lover of Queen Mab.

WILLIAM J. THOMS.

EARLY PAPAL CHRONOLOGY.

St. Leonard's-on-Sea: August 11, 1877.

Mr. Birks' communication in your impression of August 4, with reference to the enumeration of names under December 23, in the so-called *Martyrology* of Jerome, calls attention to a point which has already been noticed by other critics besides De Rossi. The list is referred to by R. A. Lipsius in his *Chronologie der römischen Bischöfe*, and pronounced by him hopelessly corrupt.

De Rossi supposes that it represents two lists: one compiled in the time of Marcellus (pope, A.D. 308), the other in the time of Cornelius (pope, A.D. 251). However this may be, it is certain that Mr. Birks' hypothesis, "that each Papal name is followed by the name of one consul of the year of his demise," does nothing towards rendering a very obscure subject more clear.

(1.) If the martyrdom of St. Peter took place in the consulship of Titianus, A.D. 69, it occurred in the reign of Otho, contrary to the universal Church tradition, which assigns it to A.D. 67, in the reign of Nero.

(2.) Whether "*Traiani* 91" be supposed to denote the date of the demise of Linus or that of Clemens, it is equally at variance with all other data. In the Liberian Catalogue the death of Linus is placed in the year of the consulship of Capito and Rufus, i.e. A.D. 67; in the *Chronicon* and *Ecclesiastical History* of Eusebius (which furnish us with two lists which, as regards the earlier popes, are evidently derived from independent sources), it is placed in the year 79. While the death of Clemens is given in these three sources as occurring A.D. 76, 94, and 100 respectively.

(3.) Let us see how the case stands with Cletus or Anacletus. In the first place these names, as Lipsius (p. 61) points out, almost certainly denote the same individual. In Epiphanius (*Haer.* xxvii. 6) the Greek name occurs as Κλήτος, in other writers, Irenaeus and Eusebius, as Ἀνέκλητος; only the latter is mentioned in the lists preserved in Irenaeus, Augustine, and Optatus, the Latin form of the name appearing as Anacletus.

Let us suppose, however, that Cletus and Anacletus were distinct personages, as represented in the *Catalogus Liberianus*; then we find the death of the former there stated to have taken place in the consulship of Domitian and Rufus (A.D. 83), that of the latter, in the consulship of Domitian and Clemens (A.D. 95); neither of these dates agrees with "*Siriani* 102." Neither do the dates given in the *Chronicon* and the *Ecclesiastical History* for the death of Anacletus, namely A.D. 87 and 92, agree any better.

(4.) Finally, we come to "*Metilii* 108" as the year of the death of Aristus or Evarestus. Now this is the only papal name that occurs in the older texts of the *Mart. Hieronym.*, and so here it supplies us with the solitary point of agreement, for 108 is the date given in the *Catalogus Liberianus*, and also in the *Ecclesiastical History*, although the *Chronicon* gives us 103.

Mr. Birks conjectures that the prolongation of the popedom of Pius to A.D. 161, "which has produced so much perplexity among chronologers," may have arisen from a confusion of the consulship of Marcus and Verus in that year with the consulship of Pius and Marcus in 145. But, in reality, it is only the Liberian Catalogue that assigns the death of Pius to the former year, giving as the duration of his office, according to Mommsen, ann. xx. m. iv. d. xxi. The *Chronicon* assigns his death to the year 152, the *Ecclesiastical History* to 157. Lipsius places it within A.D. 154-6; and none of the authorities assign to this pope less than from fourteen to fifteen years of office.

I fear, therefore, that Mr. Birks' restoration of the list in question, however ingenious, cannot possibly be accepted as establishing any trustworthy results.

J. BASS MULLINGER.

DISCOVERY OF A SYRIAC MS. OF THE NEW TESTAMENT.

Syrian Protestant College, Beirut, Syria: July 31, 1877.

Some time since I found in the library of the Syrian Protestant College an ancient Syriac manuscript of the New Testament, somewhat mutilated, but I could not learn whence it came, nor was it known by the college faculty to be in the library. On examination I found the portion containing the gospels to be of the Philoxenian or Harclean version; the remainder of the Peshito. From its material, state, and style of writing, I concluded that it was not earlier than the eighth or later than the ninth century, and proceeded to collate it. Not being an expert in the matter of dates of Syriac MSS., I sent six loose leaves to Dr. Antonio Ceriani, of the Ambrosian Library at Milan, for examination, who returned them with his opinion that the MS. was "of about the ninth century." When Dr. Daniel Bliss, president of the college, returned after a two years' absence in America, I learned that it had been brought from Mardin by one 'Abd-ul Messiah, formerly employed as building-superintendent about the college, and had been presented by him to the library. The MS. consists at present of 203 fine vellum leaves, a few mutilated; it begins with Matt. xii., 20, and ends at Titus i., 9; having several *lacunae*. It is written in the Jacobite character, still considerably mixed with the Estrangelo; two columns to a page, each full column containing thirty-two lines; the column seven and a half inches long, and two inches wide. The leaf is eleven inches by seven and a half inches. The writing is continuous through each book; titles, church-lesson notes and subscriptions occurring in their proper places, with no breaks for a paragraph. About four lines of a column at the end of each book are occupied with an ornament. The sheets are arranged in *quinternions*, each quire being numbered both at the beginning and end; and *lacunae* are usually caused by the loss of a leaf where the outside folio has become worn through at the back. The titles, subscriptions, church-lessons, notes, &c., are in vermilion. The MS. has suffered much from water, and much of it is exceedingly difficult to decipher; but thus far I have made out every letter of the text, without resorting to any other chemical means than the use of water, as the writing is now sometimes hygroscopic, and only to be read when damped. The vermilion is, in spots, completely washed away; as is the case with the title to 1 Timothy. The order of the Gospels is the usual one; and there is a double numbering of chapters (besides the church-lessons) running through them: one numbering for each book, another for the Gospels entire, as one book. The Peshito portion keeps the following order:—Acts, James, 1 Peter, 1 John, and the Epistles of Paul in the usual order, to the end of the MS. The Epistles of Paul are numbered continuously as one book, which is also the case, I am informed by Dr. Ceriani, with the noted Pentaglott MS. in

the Ambrosian Library. From the order of the books, the omission of the *antilegomena* of the Syriac Church in the Epistles, as well as from the appearance of the MS., I am induced to suppose that it never contained the Apocalypse. The Peshito portion generally has a text much nearer to the Ooroomiah printed text, or to the new beautiful edition published by the American Bible Society, than to that of Lee or Greenfield, published by Bagster; but particulars cannot be given here. As to the Philoxenian portion, I find some very remarkable things, of which I will mention a few only; but, generally, I incline to the belief that its text is nearer to the true Philoxenian of A.D. 508 than to the Harclean of A.D. 616.

(1.) In the parable of the ten virgins, Matt. xxv., the Peshito and the common Philoxenian coincide almost verbally as far as verse 6 (as for several verses before the parable), and then diverge; but this MS. keeps the coincidence with the Peshito to the end of the parable. (2.) In Luke ii., 44, 45, from "She hath washed" to "Thou gavest me no kiss," White's edition says in a note that this clause is omitted in the Ridley MS., and that he supplied it from a Bodleian MS. But the words he supplied are almost those of the Peshito; while this MS. gives an entirely different rendering, after the slavish genius of the Philoxenian, and keeps not only the Greek idiom, but the exact order of words; I regret that it cannot well be shown here in Syriac type. (3.) In Luke xiv., 5, contrary to the judgment of the modern critical editors of the Greek New Testament, and, so far as I know, alone of Syriac MSS., this codex has the reading: "an ass or an ox," instead of "a son or an ox." (4.) In the account of the transfiguration, Luke ix., 30, 31, White's edition translates: ". . . . Moses et Elias, qui conspecti sunt in gloria. Dicebant autem, quum venissent, exitum ejus quem futurus erat implere Hierosolymae." Now this reading of White's (disregarding punctuation) depends solely upon the word whose letters are *athw* (ܐܬܗܘ), meaning, if they form a word, "they had come;" and this he states to be the reading of two manuscripts. But our MS. has the letters *athwchi* (ܐܬܗܘܚܝ), for which the letters *athw* (ܐܬܗܘ) (and rarely *athw*) are a frequent abbreviation. This little change makes all the difference between White's strange reading and the common one. The periphrasis of the version *in loco* is doubtless an attempt to render the full force of *ἐμελλε* in the Greek text. (5.) Just one more example must suffice: Luke xxiv., 32. For the full understanding of this passage, see the last edition of Scrivener's *Plain Introduction to New Testament Criticism*, p. 285. This MS. has the same reading as the Jerusalem Syriac; "Was not our heart heavy?" instead of "Did not our heart burn?" True, it may be a mistake, as the difference consists in only one point, which, being at the top, makes the letter a *rish* instead of a *dolath*, as would be the case were the point below. But I remember only one similar mistake in the whole MS., viz., in the genealogy in Luke, where the reading is "Aram" in place of Adam. And it is to be noticed that in the text of White's edition, the reading is *rish* and not *dolath*, though his Latin translation says, "nonne cor erat ardens?" In the margin he gives *καυόμεν*, which may imply either coincidence or difference. So the MSS. should be consulted again, perhaps. It will be seen that this manuscript is an addition to the critical material that is worth considering.

ISAAC H. HALL.

APPOINTMENT FOR NEXT WEEK.

FRIDAY, August 24.—8 P.M. Quekett Microscopical Club.

SCIENCE.

The Theory of Sound. By John William Strutt, Baron Rayleigh, M.A., F.R.S., formerly Fellow of Trinity College, Cambridge. Vol. I. (London: Macmillan & Co., 1877.)

THIS is the first instalment of a long-promised work. There has been great need of an advanced treatise on the theory of Sound, and the average of knowledge of the higher parts of the subject has of late years suffered in consequence. Lord Rayleigh pays in his Preface deserved tribute to the late Prof. Donkin, whose acquirements fitted him specially for the task in question. "The first part of his *Acoustics* (1870), though little more than a fragment, is sufficient to show that my labours would have been unnecessary had Prof. Donkin lived to complete his work."

The present volume covers a ground wider in extent than, but of the same nature as, the existing instalment of Prof. Donkin's work. It may be regarded on the whole as a preliminary volume, in which the great questions of sound are not so much the object as the development of the mathematical methods, and the treatment of a number of problems of vibrations perhaps rather more interesting for the most part to mathematicians than to those who are engaged with problems bearing upon music. In the remarks which follow, we deprecate any idea of criticising the mathematics of one of the first mathematicians of the day. Our object will be to give an idea of the scope of the work, and of its great importance.

The chief change that has lately taken place in the study of sound-problems has been the general recognition of the necessity of regarding bodies which give off sound as sources of sound-energy, which is in turn furnished to them by the impulses by which their vibration is maintained. Real students of physics have long been aware that it is only under this form, where there is a flow of energy through systems in vibration, that the vibrations of nature can be studied with reference to actual facts. Sir John Herschel discussed the mechanical proposition which lies at the foundation of this subject in the article on "Sound" in the *Encyclopaedia Metropolitana*; Airy and Whewell had a controversy about it with reference to the tides; Helmholtz reduced it to a simple form in the *Tonempfindungen*; and no doubt all great investigators of natural vibrations (such as tides) have looked at the subject from this point of view. But, in its practical application to sound, this point of view has been in general overlooked; and those who have occasionally required for use the mathematics of this part of the subject have had to go to sources of an unfamiliar character for even the simplest elements.

The principal feature of the present volume is, in our opinion, the simplicity and thoroughness with which the mathematical instrument is adapted to the treatment of mechanical systems from this point of view. The simplest cases are treated briefly and clearly; and an addition is made to the generalised equations of dynamics, by the introduction of a "dissipation function," by

means of which the influence of energy dissipated or parted with by systems, according to the laws usually assumed, can be taken into account in a more general manner. The other principal points—if we may select where almost all is excellent, and more or less original—are, the striking and extensive reciprocity theorems (we are glad to see the limitation to which these are subject in air enforced, note p. 115; this limitation may possibly yet be found to render their applicability to air under any circumstances doubtful); the great clearness of the development of the general dynamical method; and the introduction of Bessel's functions for purposes of practical calculation.

The introductory matter occupies somewhat less than half the volume. The rest is devoted to the treatment of strings, bars, membranes, and plates. The strings alone are of practical interest to the musician, with the exception of such cases of membranes as occur in practice—e.g. the kettle-drum, which, however, is not here alluded to.

In the discussion of strings, the effect of the yielding of one of the fixed points is made the subject of an investigation; and we looked with curiosity to see whether there was a treatment of the question of the transmission of the vibrations to the sound-board through the bridge or support; but the problem does not appear to be dealt with, though the effect of the yielding on the string itself is investigated. The interest of the problem is this: a string is not capable of giving off any appreciable quantity of sound-energy by its direct action on the air. The sound is transmitted to the sound-board through the supports. In the violin, for instance, the energy is continually supplied by the bow, and drained off through the bridge and sound-post. What are the conditions that vibrations transmitted in this way may pass to the body of the violin so that the sound may flow to the best advantage into the surrounding air? Probably the question is not regarded as coming strictly under the head of strings.

There is one trifling point about which we must remonstrate. The fluxional notation is used—i.e. a dot over a letter makes it into something quite different. Now, we fully recognise the excellence of the symbols thus obtained; but we have never seen a book accurately printed with this notation; and the present volume contains so many misprints of the dotted symbols as seriously to impair its value for the student. On page 73 we have counted six of these misprints, though it is but fair to say that there is no other page so bad as this so far as we have seen. Experience has shown that the Lagrangian accent notation is less liable to this species of error.

We hope enough has been said to indicate that we look forward with the greatest interest to the appearance of the subsequent volumes, for which this prepares the way. The higher study of acoustics will be a different thing altogether when they are in our hands.

R. H. M. BOSANQUET.

Essai sur la Légende du Bouddha, son Caractère et ses Origines. Par E. Senart. (Paris: Leroux, 1876.)

M. SENART has, in this work, subjected the legend of the Buddha—chiefly in the form preserved in the Northern poem entitled *Lalita Vistara*,* but with reference also to some of the Southern accounts—to a searching analysis, which has produced some startling and very interesting results. He commences by a reference to the well-known prophecy, according to which the young child Gantama would, if he did not become a Buddha, become a *chakravartin*, usually supposed to mean a universal monarch, but interpreted by M. Senart as an epithet of the sun, the monarch of the all-embracing sky. This interpretation he supports by the etymology of the word adopted by him—in opposition to all other scholars—according to which he regards *chakravartin* as derived, by the addition of the possessive suffix *in*, from *chakravarta*; and the latter word as identical with *chakrāvala*, or the world. For this to be true it would be necessary to assume not only that *chakravarta*—a word now completely lost (if, indeed, it ever existed)—was once in such frequent use that it could be corrupted into *chakrāvala*; but also that a change from *varta* to *vala* would be likely or even possible. These assumptions seem to me to be inadmissible; and, however unsatisfactory the current explanations of *chakravartin* may be, that of M. Senart will probably find few adherents.

But when we turn from this derivation of the word to M. Senart's illustrations of its use, it is more easy to agree with his results. The *chakravartin* has in both Northern and Southern Buddhist accounts a remarkable and constantly repeated characteristic—that of being the possessor of the so-called "seven treasures." Now, in the Vedas the very same property is ascribed to various solar heroes; and a detailed examination of the "treasures" themselves shows that most, if not all of them, were once Vedic terms, and distinctively connected with the old Aryan sun-gods. After pointing out other resemblances between the *chakravartin* and the sun-heroes, especially Vishnu, of the older mythology, M. Senart comes to the conclusion that the ideas connected with this mythical personification of royalty are merely a popular modification of the older mythological conception of the sun as monarch of the skies; though it may not be possible to account in this way for all the details of the later books.

In the legend of the Buddha we are told that he was born with certain bodily marks or characteristics, called "the thirty-two signs of a Mahā-purusha" (literally "great man"), and it is on the existence of these signs that the prophecy above referred to was based. In a lengthy discussion of the thirty-two signs,† Eugène Burnouf has endeavoured to explain them, from a purely philological and rationalistic standpoint, as due to the Buddhist notions of what the Buddha's bodily peculiarities actually were, or of what a perfect body should be. M. Senart, from the historical standpoint, shows

that Purusha or Mahā-purusha (which are he maintains, used in the same sense) are names of a Vedic deity; and maintains that several of the thirty-two signs which Burnouf found it most difficult to explain are, or at least were, in reality solar, and not human, qualities.

M. Senart then compares the details of the Buddha's cremation with those of the burning of Hercules; and maintains that many of the former, which are constantly compared in Buddhist writings with those of a *chakravartin*, are, in fact, derived from the ancient myth of the setting sun, in which alone their true explanation can be sought.

Passing next to the well-known description of the Buddha's conflict with Māra, and his attainment of Buddhahood, under the Bo-tree (itself, according to our author, a solar emblem), he traces many of the details of this story also in the old Aryan myth of the struggle between the sun and the dark clouds of heaven; and though some of these identifications may well be disputed—that of the yellow robe, for instance, with the splendour of the sun, the "yellow garment of Vishnu" (pp. 265–289), seems more than doubtful—it can scarcely be disputed that much of this part of the argument is as conclusive as it is learned and ingenious.

In his next chapter M. Senart discusses the legends of the birth and childhood of the Buddha, and with a similar result. The holy Māyā is not, as Wilson thought, a personification of the delusion (Māyā) of the older Sāṅkhya and later Vedāntist philosophies, but is the clear Eastern sky; and when the Buddha is born from her side, we should remember that Athēnē was born from the head of Zeus, Bhṛigu in the Mahābhārata from the heart of Brahmā, and Urvaṣi in the Harivaṁśa from the thigh of Nārāyaṇa. The persons and animals born, and the objects produced on the very day of the Buddha's birth, are held to be a reflection of the "seven treasures" mentioned above as solar adjuncts of the solar *chakravartin*; the white elephant, in the form of which he descends into his mother's womb, is the elephant of the solar myth; the couch of perfumed flowers on which Māyā reclines is the same as the couch of crocuses, lotuses, and hyacinths on which Zeus and Hērē repose on the summit of Mount Ida; and the sacred birds (hamsas) which fly around her are the same as the swans which at the birth of Apollo fly, sweetly singing, seven times round the island of Delos. When Māyā dies, seven days after the birth of her divine child, we have only one more instance of the destruction of the dawn after the rising of the sun; and the gods who render homage to the new-born babe are the same as the Vedic deities of light and of the sky who awake with the dawn and follow Sūrya through the heavens, and press around the altar as soon as the sacrificial fire is kindled. The young damsels who attend the Buddha in his childhood are the light clouds of the morning; the contest which precedes his marriage is the contest of the sun with darkness as he enters on his path across the heaven; and the pleasures of the harem are the same as the games of Krishna with the shepherdesses of the sky. The Śākya tribe is only legendary; the "leaving home" is a

* See pp. 5, 8, 496.

† *Lotus de la Bonne Loi*, pp. 553 and foll.

solar reminiscence, the "Turning of the Wheel" is the progress of the sun across the heavens; while the wheel, the tree, the sacred feet, the horse, the stūpa, the serpent, and other Buddhist symbols, are of solar origin, and can only be rightly understood when they are carefully compared with the similar or identical expressions found in one or other of the Vedic books. In a word, the whole legend of the Buddha as found in the *Lalita Vistara*, with the sole exception perhaps of Gautama's studies under the Brahman ascetics, is held by M. Senart to be a collection of misunderstood solar myths—first gathered together and related of the sun-hero Krishna, and afterwards transferred to the Buddha.

Even those—and they are many—who will dispute the correctness or the sufficiency of M. Senart's method, who will deny the accuracy of many of his details, and will think his final conclusions pushed much too far, must agree that this essay explains in a quite new and for the most part conclusive way the origin of several of the most sacred Buddhist symbols, and of the most frequent Buddhist similes; and that it proves at least so much of its hypothesis as to render it impossible ever again to discuss the legends of the Buddha without a constant reference to their Vedic analogies, and to the ancient *chakravartin* myths. The *Essai sur la Légende du Bouddha* will thus mark an epoch in the study of the question of which it treats; while the numerous analogies discovered by the learning and ingenuity of the author will long remain a mine of valuable materials to others, and will have pointed out the principal lines along which future discoveries of a similar kind may hereafter be made.

But it would be as impossible to put forward for this work, as it would be to put forward for Prof. Goldziher's similar attempt in another field, a claim of finality. Though many of its criticisms are equally applicable to the oldest forms of the legend at present known, it still deals chiefly with a later and highly poetical form of it—a form in which many of the most distinctively solar traits are evidently among the later accretions, and due to unmistakably Brahmanical influence. The legends are acknowledged to group themselves round certain distinct episodes or stories, each of which will have to be traced back to its earliest and least expanded form. Only after that has been done—and the present work does not attempt the task—will it be possible to seek for that historic reality which is acknowledged to underlie the stories as we have them. The historical basis has been overlaid by additions due, not to one only, but to many causes; much of the later detail may be explained by religious hero-worship, by the tendency to regard as true whatever was found to be edifying, and by mere exaggeration or poetical imagery; the present work deals exclusively with the applications to Gautama of previously existing stories or sun-myths.

M. Senart himself maintains that Buddhism, like every other system, must have had a human founder, a real originator. In dealing with a poem whose earliest possible date is some hundreds of years

after the death of that human founder—whose accounts of the few episodes of which it treats are charged and tinged with poetical figures, ideas, and symbols drawn from the Vedic literature—M. Senart has not solved the whole problem of the legend of Buddha, or written the last word on the historical question of the origin of Buddhism. But he has certainly given us a volume which is full of valuable research of very high, and of abiding, interest; and which throws upon an important chapter in the history of the development of religious belief a new and unexpected light.

T. W. RHYS DAVIDS.

AUTENRIETH'S HOMERIC DICTIONARY.

An Homeric Dictionary, for Use in Schools and Colleges. From the German of Dr. Georg Autenrieth; translated, with Additions and Corrections, by Robert P. Keep, Ph.D. (London: Macmillan, 1877.)

DR. AUTENRIETH'S *Wörterbuch zu den Homerischen Gedichten* is a remarkable example of the union in a schoolbook of practical convenience with a high order of scholar-like accuracy. The author was known for his edition of Nägelsbach's commentary on the first three books of the *Iliad*, which is in fact a new and elaborate work, and for valuable discussions in the field of etymology. The *Homeric Dictionary* is distinguished from other books of the kind in the first place by being much smaller, and in the second place by containing a considerable number of well-chosen illustrations. These are reproduced in the translation with substantial correctness, but with some stiffness, the lines being generally thicker than in the German book. By an oversight they are referred to by numbers (instead of pages), and the numbers have not been inserted. A figure showing the rigging of an Homeric ship is copied by the translator from Mr. Merry's edition of the *Odyssey*—whether with or without Mr. Merry's leave is not stated. A map of the Trojan Plain, taken from Kiepert, is much smaller than Dr. Autenrieth's map, and rather too small to be useful.

The translation is correctly done, and the difficulty of rendering the peculiar elliptical style proper to a dictionary is, on the whole, fairly surmounted. In a few instances, however, it will be found that ambiguities have crept in, chiefly from inattention to the very careful punctuation of the German. I have noted the following:—

Under ἄδην, "ἐλάαν τινὰ κακότητος, πολέμοιο, u. ä., in die Uebersättigung an . . . hineinreiben," is translated "drive one into misery (war) until he has had enough of it." This does not indicate, as the German words do, the construction of the genitives κακότητος, πολέμοιο.

Under ἦ, "ἦ ποτ' ἔην γε (so mit G. Curtius st. εἰ)" is translated "(acc. to G. Curtius instead of εἰ)," which might either mean that Curtius understood ἦ here as equivalent to εἰ, or that he read ἦ instead of the common εἰ.

Under ὥς we find "(2) correlative, ὅπως, O 112; ὥς, talis, such, Δ 319." Here the

original is clearer and the stopping is better, "correspondierend ὅπως O 112, ὥς talis Δ 319," i.e. "with correlative ὅπως O 112, with ὥς (and = talis) Δ 319." In the next article ὥς, εἰ is a bad misprint for ὥς εἰ.

Dr. Keep's use of italics falls short of the precision of his original. He generally uses them to distinguish words which translate the Greek word in question, but he is not quite consistent, and an occasional loss of clearness is the result.

It is creditable to American teachers that a book of this character should be likely to find a place in their schools, and we may even hope that the English teaching of Homer may gain advantage from it.

D. B. MONRO.

THE MEETING OF THE BRITISH ASSOCIATION AT PLYMOUTH.

THE forty-seventh meeting of the British Association was opened on Wednesday, under the presidency of Prof. Allen Thomson, of Glasgow. The attendance of members and associates promises to be large, and the naturalists, medical men, and other residents have hospitably received many of the scientific visitors as guests. Foreign countries are sparingly represented by M. A. Bazaine, C.E., and Prof. Moissenet, of Paris, and Herr Lindemann, of Bremen.

Wednesday morning was occupied by preliminary meetings of the general and sectional committees. The president's address was delivered at 8 P.M. in the new Guildhall, the mayor, Mr. W. F. Moore, being the chairman, supported by the Earl of Mount-Edgcombe, Sir T. Acland, and others. Prof. Thomson's subject was "The Development of the Forms of Animal Life," special attention being given to the structure and development of the embryo. For his researches in this department of Biology, Prof. Thomson was distinguished many years ago, and in his address he carried the history of embryology down to the present time. The advantage in having a specialist for president lies in the thorough treatment which his subject receives; but it may result in an address somewhat technical for general hearers, and more adapted for a sectional lecture. To that portion of the audience little versed in biological research, the earlier part of the address, in which the change which has passed over scientific thought in England during the last fifty years was traced to its source in the promulgation of the theories of evolution and the more truthful observation of nature, was doubtless of most interest. The science of the development of living beings is indeed almost wholly the growth of the last half-century. Its great present importance is considered by Prof. Thomson to lie in its relation to the evolution hypothesis, and it was in this aspect especially that he treated it. A complete opponent of the doctrine of abiogenesis, he is yet inclined, with our present knowledge, to suspend all theory as to the ultimate origin of life on the earth. Hence the address contained no bold speculation in that direction, consisting mainly of a lucid outline of the formation of the reproductive germ, while the processes in plants were but very briefly indicated. A tribute of acknowledgment to the late Prof. von Baer, as the originator of animal physiology as a science, prefaced the main subject, in which, without being in any sense a historical account, the earlier observations of Wolf, Pander, Bischoff, Remak, and Koelliker were compared with the more recent researches of E. van Beneden, Hertwig, Haeckel, Kowalevsky and others, in a continuous narrative of the phenomena presented by the animal ovum and embryo. These Prof. Thomson showed to be all more or less closely related by a chain of similarity of a very marked and unmistakable character, and in their

simplest forms to be apparently identical. He states that:—

"In the lower grades of animal and vegetable life they are so similar as to pass by insensible gradations into each other; and in the higher forms, while they diverge most widely in some of their aspects in the bodies belonging to the two great kingdoms of organic nature, and in the larger groups distinguishable within each of them, yet it is still possible from the fundamental similarity of the phenomena to trace in the transitional forms of all their varieties one great general plan of organisation."

From this he is led to conclude that it is

"no exaggerated representation of the present state of our knowledge to say that the ontogenetic development of the individual in the higher animals repeats in its more general character, and in many of its specific phenomena, the phylogenetic development of the race. If we admit the progressive nature of the changes of development, their similarity in different groups, and their common character in all animals, we can scarcely refuse to recognise the possibility of continuous derivation in the history of their origin."

It was long ago a crude notion that the human embryo passed in the course of its development through successive stages, each equivalent to the permanent condition of inferior groups of animals. Under the teaching of the modern school of evolutionists, we now see this vague idea take a definite scientific shape and a vastly increased significance.

SCIENCE NOTES.

BOTANY.

Two recent articles in the *Botanische Zeitung*, the first by Dr. Leon Nowakowsky in April, and the second by Dr. Oscar Brefeld in June, treat of the *Entomophthorae*, to which the fungus known more familiarly as *Empusa muscae* (now *Entomophthora*) belongs. These researches are opposed to each other, Dr. Nowakowsky stating that he has seen zygospores which have of course a sexual origin, while Dr. Brefeld is convinced that the resting-spores arise asexually. In pursuance of their respective theories Dr. Nowakowsky allies the *Entomophthorae* with the *Piptocephalideae* of the group of *Zygomycetes*, while Brefeld holds that they agree in structure with such lower forms of the *Basidiomycetes* as the *Tremellinei*. This supposed asexuality of the *Entomophthorae* then becomes in his eyes an additional proof of the existence of that quality in the *Basidiomycetes*. Brefeld believes *Tarichium megaspermum*, Cohn, to be the generation of *Empusa muscae* which produces resting-spores, and if this be the case Cohn's genus *Tarichium sphaerosperma*, Fresenius, is made to accommodate *E. radicans*. In his revolutionary course Brefeld further alters the relations of the *Ustilagineae* and *Uredineae*, but so long as these changes of his are only supported by evidence which is open to attack they cannot be generally accepted.

In the *Botanische Zeitung* of July 6, Dr. Christopher Gobi, of St. Petersburg, relates the results of his examination of the mode of growth in the thallus of the *Phaeosporaeae*. Prof. Janczewsky found the three modes of increase known as growth by means of a terminal cell, peripheral growth, and intercalary growth, to occur in the above-named algal thallus. The gist of Dr. Gobi's interesting paper is, that the peripheral growth of Prof. Janczewsky cannot always be looked upon as independently occurring, as the latter supposed, but that cases exist in which this mode must be regarded as secondary to the original basal growth. *Cladosiphon Balticum*, Gobi, and *Leathesia difformis*, Areschoug, were the plants examined.

In the same Journal for July 13 and 20, Dr. Reinke makes some observations on the terminal growth in the *Dictyotaceae* and *Fucaceae*. *Padina pavonia*, Lamour, is the plant to the apical growth of which the first part of Dr. Reinke's remarks

chiefly refer. The second part takes the form of a reply to the criticism of Dr. Rostafinski (*Beiträge zur Kenntniss der Tange*. Leipzig, 1876) on the former work of Dr. Reinke (*Beiträge zur Kenntniss der Tange in Pringsheim*, Band x.). Dr. Rostafinski showed to the satisfaction of many that Reinke's work was "correct only when it related to already known facts." Indeed, some part of Reinke's work was so careless that fig. 6, Taf. xxvi., could with difficulty be recognised as illustrating a preparation of anything in *Fucus*. Dr. Reinke's reply is based chiefly on his old work, and consists mainly of a repetition of his former statements. We agree with him entirely in believing Dr. Rostafinski's description of the development of *Himanthalia*, &c., to be an important addition to our knowledge of this group.

We have received a new and enlarged edition of a book on *Ferns: British and Foreign*, by Mr. John Smith, ex-curator of the Royal Gardens, Kew, and a *New London Flora*, by Dr. de Crespigny, which contains many strange errors.

Recent Literature.—The second part of the first volume of the *Kryptogamen Flora von Schlesien*, edited by Prof. Cohn, has appeared. The *Characeae* of Germany are described by the late Prof. Braun. The account of their morphology is exhaustive and admirable. We have also to notice a history of the literature of the *Hepaticae* by Dr. Lindberg. It begins with the earliest writers, and is continued to the times of Linnaeus. It is interesting to know that the "Lichen" of Theophrastus was the Hepatic *Marchantia polymorpha*. The history is written in Swedish. In the last number of Pringsheim's *Jahrbücher* are to be found a paper on the sexual reproduction of *Bangia fusco-purpurea* by Dr. Reinke, an account of some new Saprolegniae, of parasites in cells of Desmids and of certain echinulate cells in the cells of *Achyla*. The paper on the development of *Phyllitis*, *Scytosiphon*, and *Asperococcus*, by Dr. Reinke, was noticed in *ACADEMY*, July 21.

THE death is announced of Dr. G. W. Focke, known for his work on Desmids and Diatoms.

THE parts of Bentley and Trimen's *Medicinal Plants* have now reached us down to No. 22 inclusive, comprising—if we may judge from the numbers of the plates—more than one-half of the publication. The excellence of the early parts is fully kept up, both in the illustrations and in the letterpress. In one of the most recent parts we find two species that have not previously been figured—*Sambucus canadensis*, the common American elder which replaces our English species, to which it is very closely allied, throughout Canada and the United States, and *Plantago Ispaghula*, official in the Pharmacopoeia of India.

Two recent publications are before us on Spontaneous Movements in Plants. A. Batalin publishes, under the title *Mechanik der Bewegungen der Insektenfressenden Pflanzen*, an account of his own recent investigations, especially on *Drosera*, *Dionaea*, and *Pinguicula*, performed by means of an apparatus for measuring slight increments of growth which he describes in detail. The conclusion arrived at is that, like the curving of tendrils, the movements of the glands of *Drosera* and similar plants is a function of growth, the irritation caused by the fly or other exciting substance resulting in a more rapid growth on the convex than on the concave side. Old leaves in which the power of growth has ceased are but slightly sensitive, and the glands have but very little power of curvature. The curvature takes place mainly in the lowest third, less distinctly in the middle third, and scarcely at all in the uppermost third of the gland or tentacle; and this was found to correspond to the relative amount of growth of the three portions. With regard to the conduction of the irritation from one tentacle to another, Batalin believes that it takes place mainly through the fibro-vascular bundles, in opposition to

Darwin's view that it is transmitted equally in all directions.

M. E. RODIER records some singular spontaneous rhythmical motions in a well-known water-plant, *Ceratophyllum demersum*.

PROF. KERNER records a remarkable instance of apparent parthenogenesis in a composite plant, *Antennaria alpina*. The species is dioecious, and the male plants are extremely scarce as compared with the female. Female plants grown in the Botanic Gardens at Innsbruck, apparently with every precaution against the access of pollen, produced seeds, some of which germinated. It is not stated whether these seedlings were male or female, or whether they again produced fertile seeds.

ASTRONOMY.

The Total Eclipse of the Moon on August 23.—The convenient time at which this eclipse occurs is likely to attract to it, in case the weather should be favourable, the attention of many possessors of telescopes. The moon will enter the full shadow of the earth at 9 h. 14 m., the first point entirely deprived of the sun's direct light being on the eastern rim, in 12° selenographical northern latitude, or some 4° north of and beyond the lunar spot "Olbers." At 10 h. 19 m. the total eclipse commences, the last point to lose the sun's light being on the western rim, in 17° selenographical southern latitude, or beyond the spot "Behaim." The aspect of the moon during totality has been in different eclipses very various, the disc having sometimes almost disappeared, while at other times it has remained visible throughout, shining with a bright coppery red light, and we know only in a general way that this aspect depends chiefly on the atmospheric conditions at the edge of the earth's hemisphere on which the sun shines. But the connexion has never been traced in detail, and the occasion of the coming eclipse might well be used for ascertaining some of the data requisite for connecting effect and cause, since the circumstances appear to be favourable for such an enquiry. During the partial eclipse the sun, as seen from the moon, would disappear behind the south-western part of South America, the last direct rays of the sun, at the beginning of the total eclipse, being intercepted by the sea off the coast of Chili in about 75° longitude west of Greenwich, and in 35° of southern latitude. The chief portion of the refracted light which reaches the moon during the earlier part of totality will come through the atmosphere of a narrow zone of the Pacific Ocean along the coast of South America, the zone shifting westwards and lengthening with the progress of the eclipse, while the light gets more and more enfeebled. About the middle of the eclipse, at 11 h. 11 m., there will be no very great preponderance of the amount of light reaching the moon from all parts of the earth's margin, the least feeble light coming from the Antarctic regions. Later on, towards the end of totality, the zone through which the chief portion of the refracted light passes will have shifted through the most easterly parts of the Indian Ocean to the Bay of Bengal, and will run from the Straits of Malacca to the mouths of the Ganges. While the zone shifts westwards and gets shortened, the light becomes stronger and stronger, till, at the end of totality at 12 h. 4 m. the first rays of the sun will emerge from behind a point in the Bay of Bengal in about 86° eastern longitude and 17° northern latitude, the first point on the moon's eastern rim illuminated by them being in 2° of selenographical southern latitude, or at the rim beyond the spot "Riccioli." The effect of the first return of direct sunlight is the most interesting sight which the telescopic watching of a lunar eclipse affords. As the regions of the earth, by the atmospheric conditions of which the moon's aspect during the eclipse of August 23 will be chiefly affected, happen to be such that the requisite information about the clearness or cloudiness of

their skies promises to be procurable by due enquiries, observers will have special inducements to pay particular attention to the physical features of this eclipse, to the different degrees of distinctness of the boundary of the shadow, the changes of hue and of visibility of the spots, the variations of colour, &c., and to note the time and locality of any phenomenon of special interest, for the purpose of furnishing some data for tracing the effect to its probable cause. The end of the eclipse occurs at 13 h. 9 m., the last point of the moon's western rim to emerge out of the full shadow being in 3° selenographical southern latitude.

Conjunctions of Mars and Saturn.—The present year is distinguished by the triple conjunction and long-continued proximity of these two planets, which, though it may not afford any very striking spectacle, possesses considerable interest for those who follow the motions of the planets in the heavens. At the time of the lunar eclipse on August 23, Mars, unusually bright and fiery, will be about 17° nearly east of the moon, and Saturn about 4½° more to the north. Both planets have been in conjunction on July 27, Mars in its forward motion passing Saturn in right ascension. Mars, having since reversed its apparent motion, will re-pass in its retrograde course Saturn on August 25, and will, on November 3, pass a third time, and this time close to Saturn. There has been no triple conjunction between the two planets since 1779, and the next one will not occur till the year 1948. In the course of six centuries, from the year 1400 to 2000, ten such triple conjunctions may be counted, including that of the present year, which, though triple in right ascension, is not triple in longitude. During the same six centuries the number of triple conjunctions between Mars and Jupiter is six, and between Jupiter and Saturn three, the latter occurring in 1425, 1682–83, and 1940.

Annals of the Astronomical Observatory of Harvard College.—The last volume of the Annals known in England was the fifth, published in 1867, and containing the Harvard observations on the great nebula of Orion. The two next volumes seem to have been published already in 1871, under the superintendence of the late Prof. Winlock, but apparently they have not been sent across the Atlantic till lately. Vol. VI. contains a further instalment of the Harvard zones of stars observed with the 15 in. equatorial, and furnishes a catalogue of 6,100 stars between 0° 40' and 1° 0' north declination, observed in 1859–60. It is not to be wondered that, though the work of observing zones has been continued upon the same system as before during the years 1861–64, the observations and their reductions have not been completed, and that the work has been discontinued. The execution of such a plan as the two Bonds had formed is too vast an undertaking, and could only be accomplished at an observatory which is not undermanned and which possesses ample means for publication. Vol. VII. of the Annals is filled with plates referring to the observations of solar spots made by the elder Bond between August 1847 and December 1849. Plates 1–78 are woodcuts, reduced by photography from the original drawings of about 7 in. diameter representing the full disk of the sun, to disks of 3½ in. diameter. The remaining plates, No. 79 to 112, are lithographs of the original drawings representing portions of the disk. The volume, the frontispiece of which shows a portrait of W. C. Bond the father, may be regarded as completing the publications of the observations made at the Harvard Observatory under the direction of the two Bonds.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, August 1.)

J. W. DUNNING, Esq., F.L.S., Vice-President, in the Chair. Mr. Stevens exhibited specimens of *Teretrius picipes*, Fab., one of the *Histeridae*, taken on a fence at Norwood. He also remarked on the appearance of

a second brood of *Colias Edusa*, of which he had observed several males.—Mr. F. Smith exhibited (on behalf of Dr. Bennett of Sydney, who was present at the meeting) a fine pair of the beautiful and rare *Eupholus Bennetti*, Gestro, from Yule Island, New Guinea. It had been described under that name in the *Annali di Mus. Civ. di Genova*, viii., 1876.—The Secretary exhibited a specimen of an insect forwarded to him by Mr. Bewicke Blackburn, who stated that a large field of mangolds belonging to the Knight of Kerry, in the Island of Valentia, had been totally destroyed by it. It was believed to be the larva of some coleopterous insect, but in consequence of the imperfect condition of the specimen, this could not be determined.—Mr. R. A. Ogilvie forwarded (through Mr. Douglas) specimens of an insect found in great quantities in a jar of pickles (Picalilly) devouring the pieces of cauliflower in the jar. They had been submitted to Professor Westwood, who pronounced them to be the *Drosophila cellaris*, a dipterous insect commonly frequenting cellars and cupboards. In answer to a question asked by Mr. Ogilvie, he said that the eggs were laid in the pickle jar, and not in the cauliflowers before they were pickled.—Mr. Douglas also forwarded a letter from Mr. A. H. Swinton, of Guildford, enclosing a specimen of *Myrmica ruginodis*, which, on being placed under a wineglass, stationed itself near the rim, head downwards, and rapidly vibrating the abdomen, continued an "intense noise," resembling the spiracular piping of the dipterous, *Syrilla pipiens*.—Mr. Euvale remarked that a specimen of a spider, taken by himself at Hampstead, and exhibited at a previous meeting by Sir Sidney Saunders as *Atypus Sulzeri*, had been since submitted to the Rev. O. Pickard, Cambridge, who stated that it was certainly not *A. Sulzeri*, but probably *A. Beckii*, Cambridge, which he believed to be the same as *A. piceus*, Thorell, though he was not certain, as the only specimen he had examined of *A. Beckii* was a female, and until he could obtain the other sex he could not give a decided opinion. He added that he would be glad if collectors in the Hampstead locality would search for the males during the next autumn and winter, as it would enable him to clear up the difficulty as to that species.—A discussion then took place with reference to the exhibition by Mr. James Weir, at the last meeting, of a specimen of *Cicada montana* which was reported to have been distinctly heard to stridulate, notwithstanding that the insect was a female, and also that the species was one of which even the males were not known to stridulate. Mr. Weir stated that he had, since the last meeting, again visited the New Forest, and had seen in the possession of Mr. James Gulliver two specimens of *C. montana*, and he was assured by Mr. Gulliver that the fact of its stridulating was well known to him, and that he was guided by the sound so made in effecting the capture.—Mr. Champion said that he himself had captured the insect, and had distinctly heard a loud buzzing noise, but whether that sound was caused by the males or females he could not say. Mr. Dunning considered that further evidence was wanting to prove stridulation in the females.—The following papers were communicated, viz.:—(1.) Notes on the new or rare species of *Sphingidae* in the Museum of the Royal Dublin Society, with remarks on Mr. Butler's recent revision of the family, by F. Kirby. (2.) Descriptions of new genera and species of *Cryptocephalidae*, by J. S. Baly. (3.) Descriptions of new species of *Cleridae*, by the Rev. H. S. Gorham.

FINE ART.

GREEK AND SICILIAN VASES.

Griechische und Sicilische Vasenbilder. Von Otto Benndorf. Part I., 1869; Part II., 1870; Part III., 1877. (Berlin: Guttentag.)

It is generally easy for a fairly skilled hand to reproduce the beauty of the drawing on a Greek vase, and if the drawing were all we should so far be fortunate. But this fragile thing which rude centuries have often left unimpaired, has also certain charms of colour and form which defy imitation of every kind. Still, in the drawing alone, there is usually enough of grace and

beauty to create a singular fascination; and when it is reproduced, as in the present work, by means of careful tracings, the result commands more praise than is bestowed on the publication of perhaps much nobler monuments of art, where the copyist is so frequently liable to error that we are never easy as to his truthfulness. In some cases an attempt has been made by Benndorf to reproduce the original colours, but even where this is most successful, as in pl. 33, it cannot be called quite satisfactory, except for archaeological purposes. No doubt his purpose throughout is in the first instance archaeological, and if it is well served he will probably be content, as perhaps we ought also to be.

It should be explained that by the title of "Greek and Sicilian Vases" is meant vases from Greece proper, or from Greek sites in Sicily, as distinguished from the vases found in multitudes in Etruscan tombs, and often called "Etruscan," though now well known to be of Greek manufacture for the most part. This distinction is not unnecessary, since Brunn has laid down the theory that a great proportion of the vases found in Etruria had been made in Greece expressly to suit the taste of Etruscan buyers. He will be proved to be wrong in a great measure if the very peculiarities of style on which his theory is based are found often recurring on vases from Greece itself; and he can scarcely be proved to be right until a sufficiently large series of vases has been found to warrant the induction that no such peculiarities of style were practised by the Greeks for their own use. Then again the question as to when the making of these vases ceased cannot be so well settled elsewhere as in Greece itself. It may be true that some have been found in Italy along with an inscription of the date of B.C. 57, but it cannot be determined from such an isolated case that the art had survived till then. Brunn assumes it to have died out by the second century B.C., and it may be thought to some extent a confirmation of this view that the opening of a series of over a hundred tombs of the Roman period at Athens was attended by no discovery of painted vases. Had these vases been in daily use, as is supposed, the manufacture of them could hardly, one would think, have stopped so abruptly and so early as would seem to have been the case. But once allow them to have been made chiefly for sepulchral purposes, and the difficulty disappears, since for these purposes there were in ancient, as in modern times, distinct and perhaps sudden changes of fashion. On these grounds, therefore, this publication of Benndorf's, and Heydemann's *Griechische Vasenbilder* as well, are very welcome. But apart from this, Greece and Sicily have yielded certain forms of vases which do not, except casually, occur elsewhere, the most remarkable class among them being the *lekkythi*, generally called Athenian *lekkythi*, from their frequent occurrence in Athenian tombs. That they are very beautiful everyone knows, but they are touching also from the mournful sentiment which pervades the designs. These vases were made specially to be placed in tombs, perhaps being first used for the funeral ceremonies, as we know

to have been the case in the island of Cos. The subjects represented on them are almost always associated with death, as, for instance, Charon in his boat beckoning towards a female figure in the prime of life, who stands among the sedge on the banks of the Styx; or we see figures in dejected attitudes at the tombstones of relatives, or women tearing their hair beside the bier. By "tearing their hair" is not, of course, meant the wild action of grief itself, but something like the shadow which would be cast by the reality, with nothing in it except outline. For the most part the mourning is done by women, but it does not appear that their grief is for others than persons of their own sex.

From the Harpy tomb and numerous other instances, it is known that in works of art the souls of deceased persons were represented as very diminutive winged figures, each person having apparently but one soul. This, however, is not easily reconciled with pl. 33, where there is one dead person lying on a bier and above her three souls hovering in the air (*αἰθρὰ μὲν ψυχὰς ὑπεῖξετο σώματα δὲ χθόνι*), each in front of one of the three female mourners, and each straining its arms in an attitude of grief corresponding with that of the mourners. To follow the accepted evidence in these matters, as Benndorf perhaps rightly does, these three souls would represent beings who had already passed into the shades, and are now lamenting the approach of the new comer. Yet it is singular that they should be to all appearance associated, if not identified, with three living persons in that state of despair when the soul may be said to pass out of the mouth, or when the sufferer is perhaps not inappropriately said to be beside herself. At the same time it would not be in accordance with what is known either from works of art or from numerous literary sources, such as the Nekyia of the Odyssey, to suppose that the souls could in this way be present beside the persons to whom they belong, since the soul was understood not to take a distinct form until it passed finally from the body. It was the breath of life personified (*πνεῦμα καὶ ζωὴ*) as Hesychius gives it. On the celebrated terracotta sarcophagus from Caere, in the British Museum, the souls of two warriors engaged in combat are represented. One of the combatants falls mortally wounded, it is to be supposed, and his soul bounds away from the scene, while the other remains. This strictly is an instance of the soul of a living person being present beside him. On the other hand, at the critical moment when fate has not yet decided which of the two combatants shall fall—when, in fact, what is known as psychostasia is taking place—it would be necessary for the souls of both to be present.

With regard to the different habits of mourning and paying respect to the dead which prevailed at different times, as Benndorf very justly points out, it is interesting to see that on the earliest vases the grief of the survivors is very strongly expressed by the actions and attitudes of despair. On the vases of the best period we find most frequently the expression of silent sorrow conveyed, for instance, by a mourner seated

beside a simple tombstone, with one or two attendants holding offerings; and on the vases of the last period—the so-called Apulian vases—we have sepulchral monuments of great pretension. It is curious, also, how seldom black dress (*μέλανα ἱμάτια*), which was the characteristic of mourning, occurs on these vases.

Of recent years there has been found at Athens a number of terracotta tablets, *pinakes*, mostly in a fragmentary state, having designs painted and scratched in upon them in precisely the same manner as that employed on the black figure vases, with which also they correspond so well in subject that one at first sight supposes them to be merely vase designs drawn out on a flat surface as if to serve as patterns for uninventive potters. In the first part of Benndorf's publication, which appeared in 1869, the first five plates are devoted to these tablets, and it is with a discussion of their uses and merits that his literary task begins. Nothing could be fairer than that a writer should thus give us at the outset an opportunity of deciding whether or not to go on with him, by taking up a branch of his subject which is at once new and in need of comprehensive treatment. In the present instance it may be said at once that he is clear, keeps small matters in small places, and never loses sight of the question before him, which is always one worth following up. As regards these terracotta tablets, it is a point gained when he proves by a happy interpretation that they also may be rightly called *pinakes*, a term which before was thought to apply to wooden tablets (*πίναξ=σάβηξ*), not so much because it shows the use that was made of them for hanging up in temples or on trees beside altars, but because this identification places the painters of them in the same category of despised artists as the makers of terracotta figures (*κοροπλαστοί*) and such like. We knew before from Aristophanes (*Eccles.*) how the vase painters were condemned, and now we see that they must have been as a class the same persons who painted the *pinakes*. These tablets are, as far as I know, all of an early date, corresponding, as has been said, with the black figure vases of good style; and perhaps it may be worth while to notice that these vases have very frequently their designs represented as if on tablets let into them. This would naturally enough happen when the same men were engaged in producing simultaneously these two classes of objects. But among several difficulties in accounting for the transition from one style to another in such vase painting, there has never been anything better than theory to explain the introduction of this tablet form of design.

The most striking picture in the newly-published Part III. is pl. 44. The subject is rather coarse, being nothing more or less than Herakles lying drunk outside the door of a house, from which an old hag pours water over him to his dismay. Fortunately the adventure happens at night, as may be guessed from the torches carried by his two female companions. One of the two plays on a lyre, and the whole scene appears to represent a serenade come to an untimely end. There are also two male companions, got up

partly as satyrs and partly as women. One of them is sober enough to be able to dance. The other looks on placidly.

We may add that this work of Benndorf's, as projected, will consist of eighty plates. Of these forty-five have appeared, and it is to be hoped that no encouragement may be wanting for the completion of the series.

A. S. MURRAY.

ART BOOKS.

Œuvre d'Albert Dürer. Reproduit et publié par Amand Durand. Texte par George Duplessis. (Seeley.) So much attention has been directed of late years to the great German master Albrecht Dürer, through Thausing's new biography and several other works on the subject, that most cultivated persons have been led to desire a fuller acquaintance with his art. But this desire has not hitherto been very easy to satisfy. The personal collection of his engravings means years of patient labour and disappointment, to say nothing of an expenditure which very few feel justified in undertaking. Even their study in public collections is often impossible to the student, because of the loss of time and other sacrifices that it involves. What shall we say then to an art which puts the possession of all Dürer's engraved work, including even the rarest plates, within the reach of every lover of his art at a very moderate outlay! For truly such reproductions as these of M. Amand Durand do give us actual possession of his work, and cannot be reckoned merely as copies. The connoisseur will still, perhaps, only admire the original prints, and the collector will certainly still be able to indulge in the pleasurable consciousness of possessing them; but apart from the sentiment and the historical interest attached to the genuine old work, qualities which undoubtedly cannot be despised, these wonderful reproductions have all the value of original impressions. In some cases, indeed, they even excel in force and brilliancy the originals usually met with, from the circumstance of their having been taken from some rare and particularly fine state of the plate. Those who know M. Amand Durand's reproductions of the old German masters in the *Portfolio* will readily agree to the truth of this, but those who are unacquainted with his process will scarcely believe with what fidelity every delicate line and every soft tone are rendered. We have not seen any of the drawings taken by this process, but believe that they have equal artistic value with the prints. The letterpress to the Dürer reproductions is written by M. George Duplessis, who gives a careful *catalogue raisonné* of the engravings, but suggests several hazardous hypotheses concerning the meaning of some of the allegorical subjects. The plates can be had separately from the text, and also in separate parts, being divided according to subject under ten different heads.

WE have already on previous occasions called attention to a movement in favour of the revival of the eighteenth century school of art, which was first set on foot by MM. Edmond and Jules de Goncourt. Jules died young in full possession of his twofold talent as a novelist and critic. Edmond, in spite of the severe shock he experienced at the death of his brother, from whom he had never been separated but once, during twenty-four hours, since they left school, has resumed, and is carrying on the work. He has lately published (Raspilly, 1 vol. 8vo.) *Le Catalogue raisonné de l'Œuvre peint, dessiné, et gravé d'Antoine Watteau*. The biography of Watteau is contained in *L'Art du XVIII^e Siècle*, by the same authors, published by Raspilly some months ago. The new book is a reconstitution of the work of this exquisite master, incomplete as regards the pictures, many of which have been destroyed by time and the inconstancy of the public taste, but

very complete as regards drawings, and especially engravings, after his work. In the first place, it contains an account of some etchings done by Watteau, and of their various states; then of all the well-known portraits by him, and of his other pictures classed under their different heads—historical, mythological, decorative and love-making; lastly, an account of the drawings and engravings contained in private collections and in Museums—engravings which have perpetuated those invariably tender and melancholy compositions of his—the great parks, the happy groups seated on the grass, some chatting and laughing, some singing love-songs to the accompaniment of the guitar, the children playing with the tall greyhounds, and the theatrical dresses. *La Fête chez Thérèse* (Les Contemplations), by Victor Hugo, is the perfect reproduction in verse of all the wondrous sentiment and fancy of these scenes.

Osservazioni intorno ai restauri interni ed esterni della Basilica di San Marco, con tavole illustrative di alcune iscrizioni armenie esistenti nella medesima. Di Alvise Piero Zorzi fu Giovanni Carlo. (Venezia.) The author, in his preface to this little work of something less than 200 pages, dedicated to Mr. Ruskin, states that it is not so complete as he could have wished, because of its deficiency in technical nomenclature and the drawings necessary to illustrate his theories. It will be read with much interest, especially as it contains a learned and enthusiastic letter from Mr. Ruskin to Count Zorzi, supporting him in his views, and thanking him for his efforts to hinder, before it is too late, the ruthless and barbarous restoration which is being carried out in the Basilica of St. Mark. We hope to see this work, which appeals to the hearts of all true artists, soon translated into English. May it help to save for posterity those parts of that glorious edifice, at present untouched, which, although it is impossible to restore them, may yet be preserved!

WE are glad to see issued a new and revised edition of Rigaud's translation of those manuscripts of Leonardo da Vinci's which are usually known as his *Trattato della Pittura*, having been first published under that title by Raphael du Fresne in 1651. These manuscripts form only a small portion of the vast amount of written material left by the great philosopher and artist; but, strange to say, it is the only portion, with the exception of a short treatise on the motion and power of water, that has ever been given to the world. Leonardo's manuscripts, which he left with other possessions to his beloved disciple Francesco da Melzi, were guarded by him faithfully so long as he lived, but at his death his heirs showed but small regard for them, and "courteously presented" fourteen volumes to a certain Signor Mazenta. Afterwards the sculptor Pompeo Leoni obtained possession of a few volumes, and sold some of the drawings to the Earl of Arundel (those now at Windsor), and the rest to Count Galeazzo Arconati, who presented them in 1637 to the Ambrosian Library at Milan. This probably formed the foundation of the Ambrosian collection, which Buonaparte, as is well known, carried off and placed in the Bibliothèque de l'Institut at Paris, where twelve out of the thirteen volumes still remain, only one, the celebrated "Codice Atlantico," having been returned to Milan at the peace of 1815. These twelve volumes or collections have never as yet been thoroughly investigated, but Signor Gori has recently, in his *Saggio delle opere di Leonardo da Vinci*, given a careful analysis of the contents of the "Codice Atlantico." These, though extremely valuable in the way of suggestions for discoveries, mechanical appliances, designs for various instruments, and other subjects on which the fertile genius of Leonardo exercised itself, are not as generally interesting as those of the better-known *Trattato*. The *Trattato*, indeed, is a delightful compound of deep wisdom and simple instruction. Every one, whether painter or not, is sure to find something

to suit him in it, for even if he does not want to be taught "How to compose a battle," or "How to paint old women," he may yet be glad to learn "Why the same prospect appears larger at some times than at others," or "What part of smoke is lightest," or possibly may benefit by attending to the precept, "The painter who entertains no doubt of his own ability will attain very little." Many are the sage aphorisms and subtle observations scattered through this treatise, which, although probably not printed directly from Leonardo's original manuscript, must certainly have emanated in some way from him. It is strange that this work, translated with considerable care by a painter of great note in his day, should not have been reprinted since 1835. That edition has long been scarce, and Mr. Bell has done good service, pending a more thorough investigation and publication of Leonardo's manuscripts, by republishing it in its old form. The volume includes a life of Leonardo, by John William Brown, as well as the treatise. It is astonishing, considering the date at which this biography was written, how little new knowledge has been gained since that time. A list of the twenty known volumes or collections of manuscripts, and their present localities, is, however, a useful addition to the contents of the volume.

EXHIBITION OF PAINTINGS IN WATER-COLOURS AT THE HAGUE.

THE exhibition of water-colour drawings by Dutch and Belgian artists, which has lately opened in the Academy of Arts in this city, presents some interesting features, and much that is learned and skilful. It is possible to trace in it pretty distinctly what are the leading impulses at work among the landscape artists of the Netherlands. A determination to view nature in a somewhat cold and unloving spirit, to prefer the melancholy and the sombre, and to avoid with scrupulous timidity the gayer colours and all approach to sunlight, these qualities seem on the increase, and the general tone of the landscapes in this exhibition is chilly. At the same time there is much delicacy of taste and a fine feeling for colour, if only the colour be always pitched in a very low key. A little school, mostly, it appears, of artists living in the Hague, seems absolutely to reject blue sky altogether. A. Mauve, Neuhuys, Du Chattel, and J. van de Sande Bakhuizen, seem, as represented in this exhibition, to be the most prominent votaries of the grey sky and cheerless landscape. *The Church-path to Rijswijk* (26), by Du Chattel, would be entirely charming if it were not for the excessive heaviness of the sky. William Maris is noticeable, in the same connexion, for his clever adaptation of Corot's manner of painting foliage. The mannerism is close enough to be called imitation, but it is none the less exceedingly pleasing. Of all the works by this grey school, however, the most characteristic and the most admirable seems to be a landscape (90) by Roelofs of Brussels, who tempers the realism of the Hague painters with a more genial view of nature.

The lovers of Israël's will find four drawings in his familiar style. *A Death Bed* (41) appeals in its lurid shadows and gloomy colour very manifestly to the pity of the spectator. Such painting, like that of Mr. Faed, is too palpably didactic not to irritate those for whom art supplies enjoyment and not lessons in minor morals. *A Boor's Cottage* (43) is the most agreeable of the works of Israël here exhibited. Alma Tadema contributes the only picture sent from England, his *Fishing*, a work well known in London, representing a girl who fishes listlessly in a stream between two pillars; a Latin inscription on the bridge behind her solves the enigma raised by her costume. Mesdag contributes six of the sea-pieces, mostly painted on the shore at Scheveningen, for which he has gained so considerable a reputation. A study of two vessels tossing at anchor (67) is

remarkably spirited; the most powerful, perhaps, is merely entitled *On the Beach at Scheveningen* (65), a crowded scene of shipping drawn up on the beach ready for the approaching storm. Mrs. Mesdag, herself a member of the Academy, sends a fruit-piece and two interesting studies of the females of Drenthe, the extreme eastern province of Holland. Van Borselen's *On the Beach* (21) is a clever study, somewhat in the manner of Mesdag.

The remaining pictures must be rapidly noted. Emile Wauters' *Reminiscence of the old Brussels* (108), which hangs in the place of honour, is a portrait, humorously devised and brilliantly executed, of an ancient preserver of public safety, hopelessly fatuous and pompous. G. Henkes sends a little picture of an old lady calling on another old lady, who is at tea (33), which is almost perfect, a little more force being desirable in the figure-painting. The portraits of D. Oyens, slight but lively and brilliant sketches, deserve especial notice, and so do the portraits in black and white of A. Allebe, of Amsterdam. In Jacob Maris the Dutch appear to have discovered an *impressioniste* who is willing to revolutionise their ideas upon art. His landscape of a town (49) and his portrait of a *Child Playing with a Peacock Feather* (51) are daring and striking, but to the last degree slovenly and needlessly eccentric.

EDMUND W. GOSSE.

ART NOTES FROM PARIS.

Paris: August 10, 1877.

I have lately received from England a little volume entitled *A Handbook to the Public Picture Galleries of Europe*, containing the notes, revised and arranged, jotted down by Miss Kate Thompson during her annual travels on the continent in her father's company. Certainly a woman gifted with powers of observation and a keen sense of the beauties of art has as much right to a hearing as a creature who has the privilege of a moustache; so I shall treat Miss Thompson as a *confrère*, and make a few observations on her book without reserve. I have only read the preface, which frankly asks for advice and corrections, the chapter devoted to the "Rise and Progress of Painting in France," and lastly the chapter relating to the "Picture Galleries of France." Miss Thompson will have to travel through France again, and to enlarge her second edition by dealing with a number of provincial museums—that of Besançon, for instance, which contains a first-rate Rubens; that of Dijon, containing an admirable portrait of the French school, by a painter whose name I cannot for the moment recall; those of Tours, Orléans, &c. In the Caen Museum she should note a splendid Paul Veronese. It is not the lady-traveller who is responsible for these omissions, so much as the keepers of the museums, many of whom have not yet drawn up a catalogue of our public collections; and the critics, who have not yet visited all parts of France, and are still ill-instructed as to the state of our national treasures.

In this connexion I must mention a work which will do yeoman's service, the *General Inventory of the Art-Treasures of France*, published by Messrs. Plon, by order of the Ministry of Fine Arts. The first two parts have appeared, dealing solely with the religious antiquities of Paris. The Commission appointed to edit or to superintend this work was nominated shortly after the accession of the adventurous Minister of May 24, and this fact will suggest the clerical spirit which controlled its formation. But good sense cannot fail to triumph in the end. The book is published in a cheap form, which enables the public to subscribe. The *amour-propre* of the municipalities is likewise interested in making the rest of France and foreign countries familiar with the wealth preserved in their own museums and town-halls.

In no other country, surely, has admiration for foreign schools—especially the schools of Italy,

even the most debased of them—brought in its train such a contempt for the productions of native genius. Within the last twenty years it has needed an enormous effort of anti-Academic criticism to attract the attention of our chief amateurs to the French school after Claude Lorrain and Poussin. At the present day, if the battle is not gained with the keepers of our museums, who do not bestir themselves to fill up the blanks in the collection of the Louvre, it is assuredly gained with people of taste. Miss Thompson speaks of Chardin, for instance, as she is fully entitled to do, with an esteem due as much to the incomparable qualities of the most astonishing master of *technique* whom any school has produced, as to the artist profoundly spirit-stirring and honest to the heart's core, the simplest and most eloquent historian of the peculiar virtues of the French middle-class. One day, before a Chardin representing simply a brown earthenware pot, three little white onions, and a glass of water, a woman of simple mind and simple manners exclaimed: "Oh! what fresh pure water!" We looked at one another with inexpressible emotion. This poor creature, ignorant of the prestige of art and the niceties of language, had just formulated in a cry of admiration the truest and most delicate criticism on the work and the man.

Diderot, the most sensitive and the sincerest critic of the eighteenth century, professed the highest esteem for Chardin's judgment. He often puts him on the stage in his *Salons*, a complete reprint of which, in the great edition issued by Garnier frères, and often mentioned in your columns, renders a consecutive reading much easier and more instructive.

It is a curious fact that this artist, whose learning as a draughtsman was equal to his learning as a painter, who gives the plastic appearance of objects in the same degree as their real colour and their situation in a determinate atmospheric centre, does not appear to have drawn—at all events, scarcely any of his drawings have reached us. He has sometimes used pastel; very rarely chalk properly so called, for the collection of the brothers De Goncourt, rich as it is in specimens of eighteenth century masters, only includes two examples; a big boy, standing, and playing apparently at bowls, and a man exhibiting a peep-show to a number of street-urchins.

I may refer my readers to these two drawings, both in red chalk. A hundred of the most remarkable examples in the De Goncourt collection have just been photographed and printed by Braun of Dornach. As this selection is of great interest for the history of art, I will give you a list of the artists who appear in it. These are:—Amand; Aubry, the imitator of Greuze; the licentious Baudouin; Blaremborgue; J. J. de Boissieu; the sculptor Bouchardon; Boucher, the thoughtful and scholarly decorator; Carmontelle; Chardin; Carezmes; Cochin; Louis David; Elson; Fragonard, whose hand was so skilful and whose imagination so fertile; Freudenberg; Gillot, from whose studio came Watteau; Gravelot, who has, among others, a sketch of a very curious caricature on the Parliament and some studies from nature for his illustrations of *Tom Jones*; Greuze; Guérin (not the Guérin of the Empire and the Restoration); Huet; Jaurat; Lancret; Maurice Quentin de la Tour, the illustrious portrait-painter; La Joue; Lépicié; Le Prince; Louthembourg; Mallet; Meissonnier, the skilful designer of ornaments for the jewellers; Monnet; Moreau, the master of the designers of vignettes; Nattier; Natoire; Norblin; Ollivier; Oudry; Parrocel; Pater; Pierre; Prud'hon; the portrait-painter Portail; Hubert Robert; the brothers Augustin and Gabriel de Saint-Aubin; Swobach; Touzé; Taraval; Trémollières; Trinquesse; Van Loo; Joseph Vernet; Antoine Watteau; Watteau of Lille, designer of ladies' costumes; Wille, the son of the too famous line-engraver.

Part of these drawings were already known by Jules de Goncourt's etchings, so completely in the

spirit of the originals, which adorn the successive numbers of *L'Art du XVIII^e Siècle*. M. Braun's reproductions are at once less life-like and more accurate. Such are the laws of photography. The Watteaus are perfect counterfeits; but Fragonard's washes have not the same transparency. In short they give us the *entrée* to portfolios of unrivalled wealth without the attendant trouble.

Don Francisco Goya y Lucianoes, the humoristic painter, whose etchings, water-colours, and original and brilliant lithographs are not sufficiently appreciated by your amateurs, belongs by the date of his birth (1746), by his technical education, and by his boldness of thought to the eighteenth century. His first paintings recall Hubert Robert, and he belongs at heart to the sceptical and impassioned group of the Encyclopædists. M. Paul Lefort, who has long lived in Spain, has been smitten with this master, whose life at the Court of Spain was most romantic. He has just published with Renouard, in a little volume of 140 pages, a *catalogue raisonné* of Goya's engravings and lithographs. This intelligent and conscientious work gives not only all the known states of a plate, and its description, but also its philosophical significance, the circumstances under which it was produced, the political allusions, the personages of the dissolute Court of Charles IV. which may be recognised in it. Goya is well known to have been the declared lover of the beautiful Duchess of Alva.

Théophile Gautier is one of the first French critics who called attention to Goya, after a visit to Spain. He had seen his paintings; he had turned over his *Tauromachia*, the *Capricios*, and its eloquent and picturesque termination, the *Misfortunes of War*. Théophile Gautier was himself an artist. One of his sons-in-law, M. Emile Bergerat, has just published (Baur) a very curious little pamphlet entitled *Théophile Gautier, peintre: Etude suivie du Catalogue de son Œuvre peint, dessiné et gravé*. He worked with an indifferent painter, called Rioult. I do not know any painting in oil by Théo; but I have pretty often seen portraits or chalk sketches. M. A. Bouvenne has a facsimile of one in his album *Sept Dessins de Gens de Lettres*. We must only speak of the drawings of the poet of *Les Emaux* and *Les Camées* as a curiosity.

PH. BURTY.

ART SALE.

A SMALL quantity of old-English furniture was sold on the 2nd and 3rd instant by Messrs. Christie, Manson and Woods. By the prices now realised for the works of Chippendale and Sheraton in mahogany and satinwood, the latter sometimes decorated by the graceful hand of Angelica Kauffman and Cipriani, they would seem now to rival in estimation the French products of Reisener or Gouthière. Of the Chippendale furniture, a mahogany card-table, the borders carved with ten scallop shells, sold for 19½ gs.; an oblong table, on cluster legs, with carved and pierced gallery and stretcher, 11½ gs.; a wardrobe, with inlaid oval panels, 20 gs.; a pair of looking-glasses, in frames carved with scrolls, foliage, and birds, 17 gs.; a chest of four drawers, inlaid with satinwood, 10 gs.; ten mahogany chairs, with carved, open shield-shaped backs and morocco seats, 42½ gs.; and a pair of large arm-chairs, with carved backs, legs, and stretchers, 9 gs. A pair of small Sheraton tables, with carved legs and pierced gallery, 14½ gs.; pair of small inlaid Sheraton cabinets, for books and china, with white marble slabs and brass galleries, 16 gs.; pair of circular folding satinwood card-tables, with inlaid borders painted with peacock's feathers, festoons of flowers, and foliage, 17 gs. Of the other old-English furniture, a pier table, top inlaid with foliage, vases, and ornaments in coloured woods, and carved gilt legs, 19l. 10s.; a sideboard, inlaid with flowers and ornaments in coloured woods, 44 gs.; six arm-chairs, painted

and gilt, 25½ gs.; a pair, the backs and seats of needlework, 14l.; another, with round back and diamond-shaped seat, 9½ gs.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALMA TADEMA is engaged on a trio of small pictures illustrating Painting, Architecture, and Sculpture. A nude model sitting to two artists in a Roman studio represents painting. The canvas devoted to sculpture is filled by a colossal head of Zeus. The scaffolding which closes about the neck forms the ground plane of the picture, the awning overhead flaps in the sunlight, and, parting on the left, permits just a glimpse of undimmed day. The figures of the sculptors at work, one of whom, chisel and mallet in hand, stands with his back to us in the foreground, are mere insignificant pigmies, brown ants moving on the immense surface of the marble; the actual subject is not the human actors but the great sleepy, smiling head of the god himself, which is painted by Mr. Tadema as he always paints marble—that is to say, as no one else can. In Architecture, the architect himself holds the chief place. He stands, robed in greyish-blue, pondering, measuring-line in hand, in the immediate centre; beside him on the right kneels a workman who lifts a slab of dull iron-grey marble; the green of his garments is balanced on the left by the foliage of outside trees seen through an open door. The dark flesh-tints of these two figures run into the tones of the wood of the scaffolding near them and the planks among which they move. The whole background is formed by the shell of the vast brick building which is rising round about the workers. The arrangement of this subject is good; and a fifth picture, *Pleading*, also recently executed, shows Mr. Tadema's great executive powers at their best. It has been said concerning some examples of Mr. Tadema's later work, as concerning *The Four Seasons* this year exhibited at the Royal Academy, that beautiful as are certain passages of colour, and marvellous as is the skill displayed in the execution (especially in the painting of bronze and marbles), the choice of form and attitude—take for example the figures of *Summer*—shows a more marked indifference to beauty, amounting to a preference for the ugly, the arrangement is more careless, and the painting lacking something of that richness and quality of surface for which previous work—noticeably the little mediæval subject in the Grosvenor—has always been conspicuous. *Pleading* certainly shows no diminution in the perfection and brilliancy of Mr. Tadema's splendid technical accomplishments. Right across the picture runs a long marble bench, the back of which makes a low wall, over which we see, near by, the waving rose-flowers of the oleander, and beyond these, blue sea waters and distant coastline, with a little city on its edge whose walls are touched with light. The air is alive with sunlight, making the hot grey Italian sky glare with its intense rays, and in this glorious light, within hearing of the rippling waves, beneath the gay blossoms, her own lap full of roses, sits a young peasant-girl with her lover by her side. She half turns from him, and throwing one arm over the back of the bench, and resting elbow on knee and chin on hand, looks out to us with doubt in her eyes, while he, stretched at full length along the seat, throws back his head and looks beseechingly into her face. Here are all the wonderful qualities of Mr. Tadema's talent, and, as it seems, showing themselves unsought in a moment of complete spontaneity. The painting of the white cloak in which the peasant lover is enveloped, with its blue lining and harmonising touch of yellow, of the girl's dress, her green slippers, her black yellow-figured apron, the flash of light on the distant city which gives splendid effect to the black locks of the man's hair, just as the golden masses which crown his companion's head shine red out of the grey-blue

haze around them, all these things are triumphs, and over all we feel the very breath and pulses of Italian light and life.

MR. LEIGHTON is painting a large work, which is, we believe, to be the gift of a private individual to the Liverpool Gallery of Art. The subject is Elijah in the Desert, when, at the moment of supreme moral and physical exhaustion, the Angel appears to him with food. The Prophet, a strong man of magnificent proportions, his skin bronzed by exposure to the Asiatic sun, throws himself back with outstretched limbs in the last extremity of despair and anguish. "It is enough! now, O Lord, take away my life." To him appears the Angel, his back turned towards us so that we see his broad many-hued wings, and places on the rock beside Elijah "a cake baked on the coals and a cruse of water." Mr. Leighton has also on hand another picture which promises much interest and beauty. This is a figure of Nausicaa at the Gate, which is destined for the Salon, and to which we hope again to refer, as well as to the Elijah, when it is further advanced.

A FEW of the pictures painted by the late Mr. Valentine Bromley are now on view at the Victoria Gallery, 1 Queen's Buildings, Queen Victoria Street, City. The chief picture is the one named *Where is the Philistine?* which was got ready for the recent Academy exhibition, but for some reason or other (which cannot certainly have been its artistic demerits, or the unlikelihood of its possessing any public attractiveness) was not hung. This is a very clever, telling, effective, and, within its scope, skillful and satisfactory picture; every face and every figure tells its true story, the whole combines into unity and crisis, and all is painted with firmness and decision. The subject is that of the concealment of the youthful Charles II. at Woodstock, partly as narrated in Scott's novel of that name, with variations of Mr. Bromley's own. On the approach of Cromwell's aide-de-camp, Gilbert Pearson, and two of his soldiers, the king has started up from table, overturning his wineglass, and has secreted himself. Alice Lee remains to bear the brunt of the Puritan's importunate inquiries; the general evidences of the presence of Charles in the house being made all the more palpable to his eyes by the spaniel which plays with the glove that had been hurriedly left behind. The aged butler is being bullied at the further end of the room by the two troopers. Had this painting been exhibited at the Academy, and had Mr. Bromley survived even but a year longer, 1878 would assuredly have seen him a popular artist, with dealers vigilant over the produce of his studio, and exhibition visitors looking out his name in catalogues. Along with this work are exhibited two of Bromley's other pictures—*Launcelot and Guinevere*, which may date three or four years back, and *Sweet Home*, an interior executed with great command of the materials, showing the elegant artistic *ménage* which the artist was forming for himself in Hertfordshire.—Valentine Walter Bromley (as the catalogue of the present exhibition notes) was born on Valentine's Day, 1848, son of Mr. William Bromley, a member of the Corporation of British Artists. At nineteen years of age he was elected an Associate of the Water-colour Institute, and soon afterwards of the Corporation to which his father belongs. He travelled with Lord Dunraven in the far West of America; illustrated that nobleman's book of travels, *The Great Divide*; and painted twenty-two (out of the intended twenty-five) pictures commissioned by his lordship to record the scenery and ethnology of those regions. This American series is of great importance and interest in its special way, not to speak of its general and very considerable artistic merits: it would alone suffice to keep Valentine Bromley's name in honourable repute.

MR. W. BRITTON, a painter whose work we observe with pleasure in exhibitions from time to time, is engaged on a set of large monochrome com-

positions for arched recesses in the residence of Mr. Hermon, M.P., Wyfold Court, Henley-on-Thames. One of the subjects is *The Apples of the Hesperides*; another, all but completed now, the musical contest between *Apollo and Marsyas*. Mr. Britton has very happily indicated, in the visage of Apollo, the indignant scorn of the God of Music at being matched in any way against such a competitor as this: Marsyas need expect no mercy when the prize shall have been adjudged.

THE Van Loon collection—of whose probable dispersion there was rumour some weeks ago—has, it seems, been lost to the Dutch Government, and isolated examples which might possibly have come to us have been lost to the English, Baron Rothschild of Paris having just become the possessor of that magnificent array of the highest work of Dutch artists. Chief among these things are the two Rembrandt portraits—work of Rembrandt's middle period—representing M. Daez, a magistrate of Amsterdam, and his wife. These, unlike the majority of the pictures, we believe, do not appear to have been in the Van Loon family until about eighty years since. Besides some other pictures already briefly mentioned, and a good many not needing very special remark, we may recall the fact that the Van Loon gallery has contained one of the masterpieces of Rembrandt's noble pupil, Nicolas Maes—*A Peasant Girl with a Milk-Pail*—and one of the *chefs d'œuvre* of Wouverman—*The Country Inn*. The sale of a collection of Dutch art so great as this has hardly been known in our time.

MR. CHALONER SMITH has at length completed his long-expected catalogue of British Mezzotint Portraits, the work on which he has been engaged for upwards of twenty years. It will be published at the commencement of the new season by Mrs. Noseda and Messrs. Sotheman, and will comprise a descriptive history arranged under the names of the engravers, with inscriptions, variations of states, biographical notes, and an appendix containing a summary of remarkable sales. The issue will be in four parts, the first of which is nearly ready.

In the new number of the *Gazette Archéologique* M. Papayannakis calls attention to a passage in Aeschylus (*Supp.* 279-284) which seems to have been overlooked in the numerous discussions that have appeared of late years on the resemblance between the art of Cyprus and of Egypt. In this passage the dress of the daughters of Danaus is characterised as that of Libyan women, not at all of Greek; and, as proof of this, is quoted first the lotus flower (on the dress?), and secondly the fact that the Cypriote character of the dress (*ἐν γυναικείois τύποις*) shows it to have been worked by male artists, as was the custom in Egypt. In Greece such work would be done by women. Thus the Cypriote character (*Κύπριος χαρακτήρ*) of the dress was a proof that the wearers of it could not be Greeks, but must come from a country where it was the custom, as in Cyprus, for men to make the finer fabrics of dress. The names of two Cypriotes have been handed down as distinguished in this branch of industrial art, and we know otherwise that the island was famous in antiquity for its productions of this kind. But it scarcely seems to follow from the passage that the poet meant anything more than to characterise the degree of skill in the ornaments of the dress, not their stylistic features. It is also a curious use of *τύποις* as referring to dress, when one would expect it to refer perhaps to the metal ornaments worn by the ladies in question.

A ROBBERY has been committed at Milan, in a new room lately opened in the Brera Palace for the pictures of modern artists, of a fine landscape by Fasanotti and five paintings of minor importance. The thief had filled the vacant spaces with pictures from a *salle* which is never visited, and the discovery of the theft was due to chance. M. Fasanotti, walking through the Victor Emmanuel Passage, was astonished to see in the

window of a curiosity shop a landscape which at first sight he took for a successful copy of his own, but what astonished him most was the close imitation of his own signature. After having long examined it, he was convinced that it was the original picture. He ran to the Brera Palace, visited the room, and found that the picture had disappeared. The Academy of Fine Arts have caused the gallery to be closed. The thieves must have entered the museum by false keys, as the wards of the locks bear traces of wax.

IN the *Portfolio* this month, Lucas van Leyden is the master studied by Prof. Colvin, a master who came nearer to Dürer than any other by reason of the same intensely Northern spirit animating his art. "The engraved work of Lucas van Leyden," writes Prof. Colvin, "is a very natural and complete mirror of his time; its piety and humour, its legendary learning and religion, and its popular life, as well as the evidence of a very earnest and laborious genius." His mind is far less poetical than that of Dürer, and refuses to deal with the mysteries in which the Nürnberg master delighted. Everything is plain and straightforward in his art; no underlying meaning to perplex commentators, yet the element of weird fancy is not altogether wanting, and his works have a charm in their quaint realism which those of few of the little masters who followed him and Dürer possess. The selection of Italian sketches from Mr. William Wyld's portfolios, etched by Brunet Debaines, is continued in this number, and offers many points of interest; the editor also continues his *Life of Turner*, but no illustration of that master's work is given this month.

AN important work on the Abbey of Mont Saint-Michel in Normandy has lately been published by the French architect, M. Edouard Corroyer, and is reviewed at great length in the *Gazette des Beaux-Arts* this month by M. Anatole Montaiglon, who gives a detailed description of the restorations, and admirable views taken from all points of the abbey, the church, and other buildings on the Mount. Mont Saint-Michel may be said to have three histories—an ecclesiastical, a military, and an architectural. It is with the last of course that M. Corroyer chiefly deals, but he gives likewise a historical sketch containing much valuable information. Mont Saint-Michel, it appears, was the only place in that part of France which contrived to hold out against the English in the reign of Henry VI. It enjoys the honour "of having never ceased to be French." The other articles of the *Gazette* are on the Lyons Exhibition, by M. Alfred Darcel; the "Water-Colours, Drawings, and Engravings at the Salon," by M. L. Gonse; a third essay on the "Reliquary at Orvieto," by M. Barbet de Jouy, in which he gives an account of Luca Signorelli's magnificent frescoes in the cathedral, representing the end of the world; a third and last article, "A propos d'un Passage de Plutarque," by M. E. Bonnafe; and a continuation of Bernini's "Journal de Voyage," which has now extended over five numbers. Besides the two etchings from pictures in the Salon, an original sketch of an old woman nursing a child, entitled "La Grand-mère," by M. Paul Renouard, is given, and several woodcuts of more than ordinary merit.

THE well-known art publisher, E. A. Seemann of Leipzig, has conceived the happy idea of utilising some of the innumerable illustrations which have appeared from time to time in the works on art that he has published, by giving them forth again in the shape of what he calls "Kunsthistorische Bilderbogen," at the price of about a penny a sheet. These are specially intended for use in schools, and by art-teachers, and every one who knows the value of even the roughest outline illustration in explaining a work of art will readily appreciate the value of the mass of fairly good woodcuts here provided. The first collection of sheets dealt with Greek and Roman

architecture (sheets 1 to 15); then came Greek plastic from the earliest times to Alexander the Great. The fourth collection reaches Gothic architecture; the works of the Renaissance will follow. There is no text, but the name and a short description of each example is given underneath.

AMONG the works of art that are being prepared for the French Exhibition of 1878 is a colossal statue of Charlemagne, modelled by the sculptor, Louis Rochet. It is now about to be cast in bronze at the Thiébaud foundry.

THE German sculptor, R. Dietelbach, has received a commission for a monument to the poet Edward Mörike, to be raised in the cemetery at Stuttgart. The design for the monument is quite simple, consisting merely of a Greek stele with the head of the poet in bas-relief upon it.

In the same Hôtel Matignon in which were recently found the two painted ceilings by Louis de Boullogne *père*, described in several journals last week, some fine wood-carving of the time of Louis XVI. was also discovered in one of the salons, which has been bought by M. Adolphe de Rothschild for 50,000 fr. The better preserved of the two paintings, the one representing Apollo and the Muses, has been carefully removed to the Hôtel Carnavalet.

THE *Portfolio* calls the attention of its readers to the sad condition into which the institution known as the "Artists' Amicable Fund" has fallen. It appears that the claims on this fund, which was founded by a certain number of artists about fifty years ago for the purpose of mutual assistance in times of sickness or need, have been so heavy of late years that at last it has been decided that the fund must be dissolved. This would fall as a great blow on the majority of the surviving members, who are most of them beyond the age at which they would be admitted into other societies. An appeal is therefore made to those interested in art to do something towards upholding this little institution, which has done much good work in its time, and whose usefulness might be now extended if only the necessary funds were forthcoming. Messrs. Ransom, Bouverie and Co. have kindly consented to receive subscriptions.

THE STAGE.

MR. G. F. ROWE, an American actor, who is remembered for his performance of Micawber in the dramatised version of *David Copperfield* produced at the Olympic Theatre seven or eight years ago, has returned to England, bringing with him a comedy entitled *Brass*, of which he is the author. *Brass* was performed for the first time at the Haymarket Theatre on Monday evening, but it failed to make a favourable impression on a London audience; nor is it easy to conceive the grounds of the popularity which it is stated to have enjoyed in the United States. The piece is crowded with characters, and encumbered with melodramatic and farcical incidents extended over five long acts. Its main purpose, however, seems to have been to introduce the author into every scene in the part of "Mr. Waifton Stray, of Everywhere"—a character which appears to be traceable to the Major Longbow of the elder Mathews—though Mr. Rowe has been more successful in imitating the effrontery and mendacity than in reflecting the humour of the original. Mr. Waifton Stray is, in truth, an absurd and tedious person. His dull buffoonery and pointless stories fairly wore out the patience of the audience.

A NEW melodrama, entitled *The Golden Plough*, from the pen of Mr. Paul Meritt, has been produced at the Adelphi. Mr. Meritt's play has already been performed in Edinburgh and Liverpool under the title of *Grace Royal*.

MUSIC.

Traditional Ballad Airs, from copies procured in the counties of Aberdeen, Banff, and Moray. By W. Christie, M.A., and the late William Christie, Monquhitter. Edited by W. Christie, M.A., Dean of Moray, &c. (Edinburgh: Edmonston & Douglas, 1876.)

THE design of this work will be best explained in the following words of the editor:—

"The collectors of our ballads have with the scrupulous fidelity of literary antiquaries preserved and published many things calculated to offend the purer taste of modern readers and hearers. It cannot then be considered a work unworthy of the effort of a Christian clergyman to give his countrymen their ballads, accompanied with their beautiful airs, and so purified that they can be sung in any company, from the drawing-rooms of the noble and wealthy to the firesides of the peasantry, without raising a blush in the face of the most modest Christian."

With this view Dean Christie has expunged from the ballads all that he has deemed unrepresentable, and he has "epitomised" others. Nevertheless, there are still many in the collection which consist of twenty or more stanzas. To sing these without wearisomeness to modern hearers, it is essential that the much-neglected art of recitation should be also revived. Even the first ballad in the collection, "The Lord of Gordon's three Daughters," has fourteen stanzas of eight lines, and a second version of the same has thirteen. They are to be sung to a minor and a major version of "The ewe bughts, Marion," to which the editor does not refer by name in his notes. These and many others exemplify the frequent corruptions of old airs through the imperfect memories, or the indifferent ears, of uneducated singers, and they explain, in the words of the author, "how airs are sung in different ways in the three north-eastern counties" from which he has collected his materials.

In some cases the singers have wandered so far away from the original tune, substituting old phrases from other ballads, that the Dean has been enabled to double the length of an air by adapting one of these variations so as to form a second part to another. In other cases "the same original—as *Gala water*"—is made into three tunes.

"Many of the airs in this work (says the editor) are intended more for the drawing-room and the populace than for the musical antiquary; and yet he hopes that the musical antiquary may be pleased to see them preserved, in the form here given, from the different scraps of them sung in the three north-eastern counties of Scotland. What the original of these scraps may have been, as they came from their composers, cannot now be discovered."

Some antiquaries may think that the interest would have been enhanced if it had been possible to place the originals beside them, but undoubtedly the "scraps" are much increased in value by the excellent harmony to which Dean Christie has wedded them. The editor has displayed equal taste in the additions which he has made to the words of some of the old ballads. They have the true ring of ballad-poetry about them.

The collection is not designed for anti-

quarian use, but as a drawing-room book. The Dean is aware that some of the airs have been included in English and Irish collections, and refers to them in his notes. It is interesting to know which of the ballads and tunes have penetrated into the north-east of Scotland, and in this view the handsome volume deserves unqualified commendation. It is a monument of consistent industry, carried out with a good object through a long series of years. Dean Christie's collection will bring a lasting enjoyment and relaxation to many a home.

WM. CHAPPELL.

THE Philharmonic Society has decided to abandon the Monday evening concerts next year, and four concerts are to be given before Easter on Thursday evenings—February 14, 28, and March 14, 28. The four concerts after Easter will be given on Wednesday evenings—May 1 and 22, June 12, and July 3. The following are the names of the newly-elected committee:—Walter Macfarren, C. E. Stephens, F. B. Jewson, John Thomas, Arthur Sullivan, George Benson, and Sir Julius Benedict. Mr. Cusins has been re-elected conductor.

PROF. MACFARREN'S Cantata, *The Lady of the Lake*, a work which has long since been finished but is yet unpublished, will be produced at the Glasgow Festival in November next. Among the principal vocalists engaged for the performance are M^{me}. Patey, Mr. Santley, and Mr. Lloyd. The libretto is an adaptation, by M^{me}. Natalia Macfarren, from Sir Walter Scott's well-known poem.

THE "Société de Musique de Chambre" at St. Petersburg announces a competition for prizes for original compositions of chamber-music, in two to eight parts, at the option of the composers. The competition is open to composers of all nations, and a special commission has been appointed to decide upon the merits of the works submitted. The first prize will be 250 roubles; the second 150 roubles; honourable mention will be made of other pieces according to their merits. Compositions will not be received after January 1, 1878.

WE learn that a musical university at Naples is in contemplation. The objects of this institution are various; and, if carried out, could not fail to exercise an important influence upon the progress of musical art in that place. They comprise the gratuitous education of musicians, periodical distribution of prizes, the organisation of musical congresses and exhibitions of musical instruments, &c. It is also proposed to add a public library and museum.

THE *Revue et Gazette Musicale* gives some interesting particulars concerning the dates of establishment of various musical "Conservatoires." The most ancient of these is stated to be the Musical College at Palermo, founded in 1747. The next in order of dates are: the Conservatoire of Paris (1795), the Liceo of Bologna (1798), the Conservatoires of Naples (1806), Milan (1808), Prague (1810), Parma (1825), Madrid (1831), Brussels (1832), Leipzig (1843), Berlin (1850), Cologne (1850), the Musical Institute of Florence (founded 1860, opened 1862), the Conservatoires of St. Petersburg (1862), and Moscow (1866). Conservatoires, or schools, have been more recently founded at Vienna, Warsaw, Buenos Ayres, and Rome; and the Liceo Marcello, at Venice, is still in course of formation.

MD^{ME}. ETHELKA GERSTER-GARDINA has accepted an engagement for the winter season at the Paris Italian Opera.

MD^{ME}. CHRISTINE NILSSON is expected shortly at Berlin.

THE new "Théâtre de Celestino" was opened at Lyons on the 1st inst.

THE Covent Garden Promenade Concerts, under the direction of Signor Ardit, were opened for the season last Saturday.

THE death is announced of Mr. George Townshend Smith, organist of Hereford Cathedral, secretary and organiser of the celebrated Three Choirs Festivals.

MUCH regret will have been felt at the announcement of the fatal result of the accident to Mrs. George Marsh, who fell from her horse last week. This lady was better known to the general public by the name of Virginia Gabriel.

M^{ME}. SIGL. VESPERMANN, formerly a well-known opera-singer at Munich, lately died at that place, at the age of seventy-four.

NEW PUBLICATIONS.

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